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**An
Entrepreneurial Strategy
for
Curating in Public Spaces**

**A project submitted to
Middlesex University in
partial fulfilment of the
requirements for the degree
of Doctor of
Professional Studies**

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**Institute for
Work Based Learning
Middlesex University**

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Figures and Images

Figure 1: Independent Curating See-Saw: A Fragile Balance	11
Figure 2: Curatorial Stages of Commissioning	14
Figure 3: <i>How</i> – ‘Site-like Art’	15
Figure 4: <i>Where</i> - Site Questions	16
Figure 5: <i>What</i> - Site-making strategies	17
Figure 6: Archive - Contents	18
Figure 7: <i>Where</i> - Site Expanded	22
Figure 8: 1 st Curatorial Stage of Commissioning Revised	22
Image 1: What’s that in the Woods? Publicity	23
Figure 9: Preliminary Curatorial Stage of Commissioning	24
Figure 10: Final Curatorial Stage of Commissioning Revised	25
Figure 11: <i>For Whom</i> - Public Engagement	26
Figure 12: <i>For Whom</i> – Public Engagement Expanded	27
Figure 13: 1 st Curatorial Stage of Commissioning Further Revised	29
Figure 14: Independent Curatorial Entrepreneurial Model	30
Figure 15: <i>Who</i> - Artistic Participation Practices	32
Figure 16: Independent Curatorial Entrepreneurship Model	34
Figure 17: Independent Curatorial Entrepreneurial Model - ‘Art for Business’	37
Figure 18: ‘Strength of strong ties’ - Chairman of John Lewis	39
Figure 19: ‘Strength of strong ties’ - Store Director Watford	39
Figure 20: <i>Dream Landings</i> - Personal Radial Network	40
Figure 21: ‘Audience-centered model of interactivity’ - <i>Dream Landings</i>	41
Figure 22: The Public Value Triangle - <i>Dream Landings</i>	43
Figure 23: The Public Art Value Triangle - <i>Sculpting the Suburban Landscape</i>	47
Figure 24: Moral Curatorial Imperative - Managing Expectations	48
Figure 25: Combined Model of ‘Ethic of Place’ and ‘Audience-centered Interactivity’	54
Figure 26: <i>EdgeCentrics</i> - Personal Radial Network	56
Figure 27: Combined Model of Ethics - <i>EdgeCentrics</i>	60
Figure 28: Williamson Tunnels Interpretation Methods	61
Image 2: Williamson Tunnels Heritage Centre Maps	62
Figure 29: Moral Curatorial Imperative - <i>EdgeCentrics</i>	64
Figure 30: ‘Cultural-Producer’ in the Rehabilitation of Historic Spaces	71
Figure 31: Durational Approach to Audience Interactivity at Nunhead Cemetery	73
Image 3: <i>Woodland Wonders</i> - 1,400 visitors plus 109 dogs	75
Figure 32: Creative Leadership	82
Figure 33: Entrepreneurial Curatorial Strategy for Public Spaces	84
Figure 34: Cultural Producer within the National Planning Policy Framework	88

Contents

1.0 Introduction	4
1.1 Cultural Leadership Programme	10
1.2 Curator-in-residence MoDA (2002-2007).....	12
2.0 Public Work 1: What's that in the Woods? (2004)	20
3.0 Public Work 2: Open Desk After School (2005)	28
4.0 Public Work 3: Dream Landings (2006)	36
5.0 Public Work 4: Sculpting in the Suburban Landscape (2007)	46
6.0 Public Work 5: EdgeCentrics (2008)	55
7.0 Public Work 6: Nunhead Cemetery (2010-2013)	67
8.0 Conclusion and Impact	76
References	92
Bibliography	101
Definitions	105
Appendices	109

1.0 Introduction

I would like to begin by reflecting on my learning journey which has led to this Doctorate in Professional Studies by Public Works as curator, artist and academic - an 'inter-disciplinary practitioner' who combines the logical and analytical side with the creative and imaginative sides of the brain. I joined the School of Information Systems at Middlesex University in 1990, after completing my BSc Mathematics from Imperial College followed by a PGCE from Chelsea College, and working as a Research Scientist (Marconi Research Centre) and as a Systems Designer (Bacon & Woodrow). Both jobs prior to my joining Middlesex University afforded me the opportunity to work in cutting-edge high-tech environments, where originality, creativity, and novelty were highly valued, this ethos led to creative ideas and new innovations.

During this time, although I was developing software, I distinctly felt a need to embark on a course of self-development. I completed a Certificate in 'Counselling Skills, Groupwork and Self-Development' from City University (1989), this was followed by a Diploma in 'The Therapeutic and Educational Application of the Arts' from Regents College (1991). On the Diploma course, I was introduced to a number of art forms (art, drama, movement, and sound) that I could work with on a process level. This underpins all areas of my work as an artist, curator, and academic. I was particularly influenced by the writings of Carl Rogers in 'Freedom to Learn' (Rogers 1983), and 'On Becoming a Person' (Rogers 1961) on how a human being continually aims to fulfill their full potential. Rogers listed the characteristics of a fully functioning person in leading a rich full life as engaging in an increasingly existential lifestyle – living each moment fully. I wanted to embrace this excitement, daring, adaptability, tolerance, spontaneity, and a lack of rigidity: "To open one's spirit to what is going on now, and discover in that present process whatever structure it appears to have" (Rogers 1961: 186). I am learning to nurture a growing openness to experience, an ability to trust my own judgment, to exercise my freedom of choice, and to feel freer to be creative. I feel I can be more creative in adapting to my own circumstances without feeling a need to conform and can be trusted to act constructively.

It is with this background and set of beliefs that I entered Higher Education to lecture on the MSc Business Information Systems in 1990. Four years later an opportunity arose to move into the School of Management to lecture on the Diploma of Management Studies and the MA Management Practice using Action Learning sets and Action Research as the underlying teaching philosophy. What appeals to me is that Action Learning is situational, and involves intervening, diagnosing, and solving a problem in a specific real-world context. Its aim is ultimately to improve the practice of its participants by learning through

their actions (Pedler 2012). I am keen to enter learning environments where I can: take an action; make a modification; and quickly learn from its results. With this in mind I enrolled on the 'Introduction to Acting' course at City Lit exploring how to improvise. I then went on to complete the first year of their Acting course (1994). At this point in my life, I was pursuing a route as a performer. I was at a crossroads as to whether to choose an MBA to further my career as an academic or apply for a part-time MA Performing Arts at Middlesex University. In the end, I enrolled on the MA Performing Arts as I wanted to operate 'outside the box' and concentrate on 'soft skills' rather than the 'hard skills' of an MBA that I was more familiar with. I wanted to embrace experiential learning in a workshop style format of delivery whose emphasis was on facilitating, understanding, utilizing, process-led activities, developing ideas and emotions as well as knowledge and skills. In the end, I managed to combine the two skills sets as a 'Performing Academic'. It was this unique combination of skills, processes, and techniques in right-brained approaches, which enabled me to consistently secure MBA Residential School contracts with the Open University on their Creative Management Unit from 1999 until 2012; where I employed an arts-approach to continuing management education (Nissley 2007).

In 1996, I had the opportunity to take a sabbatical year in which I completed an MA Theatre Arts from Goldsmiths College to professionalize my practice as a performer. During this year I was introduced to a powerful creative technique called Forum Theatre developed by Augusto Boal, a Brazilian Theatre practitioner. Boal (1992) insists that all people have the right and the ability to be active makers of art, and moreover if that right is claimed it has the potential to revolutionize society. When I returned to work I started to pioneer over the next decade a more innovative approach to the curriculum by embracing the concept of the 'Imaginative Curriculum' (Jackson 2006). I created a suite of cutting-edge modules using the Forum Theatre technique, the ideas in 'Sticky Wisdom: How to start a creative revolution at work' (Allen, et al. 2002) and creative thinking from 'Leap: A revolution in creative business strategy' (Schmetterer 2003). These modules provided a vehicle for the students to display their creativity and imagination in their learning whilst being rewarded in the assessment process. Students now produced scripts outlining organizational problems, which were performed to an audience who could make interventions to alter the course of the dramatic action to bring about successful solutions to the problems outlined. The process engaged them both intellectually and emotionally in generating a creative action-led learning environment. I fell into the role of a facilitator, unintentionally, of socially engaged practices with the students acting as participants. I later learnt this is a curatorial strategy founded in the 'relational aesthetics' of the 1990s (Bourriaud 2002).

During my sabbatical year at Goldsmiths College I took to heart the words of Boal (1992) by taking the initiative to build my practice as an artist. I enrolled on welded metal sculpture classes at Morley College to become a welded metal sculptor. I was at Goldsmiths College during the birth of the YBAs (Young British Artists) who came to fame in the mid-1990s, whose main proponent Damien Hirst took the initiative to curate 'Freeze' in a warehouse in 1988. This could be seen also as a time when Public Art liberated itself from the 'percent for art' scheme, which saw 1% of building costs dedicated to incorporating Public Art. The 1980s saw the development of Sculpture Parks and Trails as curated programs, following on from the site-specific practices of the 1970s such as Land Art, and the 1960s practices of Monumental Sculptures in plazas and public parks. In the 1990s, Lacy (1995) introduced the term 'new genre public art' as "visual art that uses both traditional and non traditional media to communicate and interact within a broad and diversified audience about issues directly relevant to their life" (Lacy 1995: 19) and is based on public engagement. This encompassed the practices of contextual art, relational art, participatory art, dialogic art, community-based art, activist art, as well as spatial art practices. In this moment, I wanted to explore my artistic autonomy where the authorship of the final object was not in question, by engaging in material production which was object-based to complement the collaborative creative processes I was experiencing in the theatre workshops on my MA at Goldsmiths. I came to realize my artistic approach is directly influenced by my training as a theatre arts practitioner particularly in the technique of 'improvisation'. I was improvising the creation of the sculptures from their components, as well as using this technique with students in the creation and performance of their organisational scripts. I was learning from a 'kind of improvisation learned in practice', better known as 'reflection-on-action' (Schon 1994).

As my sculptural practice grew my goal of being a performer faded, and in 2002 as a way of acquiring professional status as a welded metal sculptor I applied to the Royal Society of British Sculptors (RBS, currently known as Royal British Society of Sculptors). To this day I have maintained my sculptural practice alongside my curatorial practice achieving the following recognitions:

- Awarded the Sculpture category prize in the competition 'Inspired by ...' at the V&A in 2005, 2008, 2010;
- Selected for the AA2A (Artist Access to Art Colleges) scheme (2008-2009) at the University of Hertfordshire, exhibiting in the final degree show 'Take-Off' in 2009;
- Awarded a commission with Crittall (Steel Windows Factory) in 2009 with work being displayed in Braintree Museum;

- Won a Digswell Arts Trust Fellowship 2009-2011, which included a subsidized studio with a forge that enabled me to participate in a number of Open Studios;
- Selected by the RBS in April 2010 to participate in the 18@108 series in the 'Found' category with accompanying talk, providing me with an opportunity to articulate my chosen approach and artistic practice.

Alongside my development as a welded metal sculptor, in order to gain an understanding of the Arts sector I was operating in, I became interested in Arts Management. I completed a Diploma in Arts Management from Birkbeck College (1999), which I topped-up with 2 extra modules and a dissertation to qualify with an MA Arts Policy and Management (2003). This was a time when new forms of artistic production were blurring the boundaries between artistic practice and everyday life, studio practice and the exhibition space (De Certeau 2002). The contemporary arts scene was defined by the interplay between artists, collectors/dealers, artist-run initiatives, new uninhibited spaces, institutional prizes and new institutions partly funded by the lottery. Using my newly found knowledge and a number of guest speakers, I successfully ran an Arts Management Summer School at Middlesex University (1999-2004), and was part of the team that validated the BA Music and Arts Management degree at Middlesex University. For my dissertation topic I chose 'Mapping the Territory: Contemporary Art Curatorship' (Jagiello 2002). I was interested in how independent artist-curators (those working outside institutions) who were also artists organized and displayed contemporary artworks both object-based as well as process-led.

My Master's dissertation examined the practices of 60 independent curators captured in 'Words of Wisdom: A Curators Vade Mecum on Contemporary Art' (Kuoni 2001), and analyzed 5 Case Studies of independent curatorial practice:

- Miho Shimizu and Øyvind Renberg, Directors of the Danger Museum;
- Charles Thomson, Gallery Owner of STUCKISM International;
- Ella Gibbs from Belt - a space in-between;
- Emily Druiff from emco and founder of AREA10;
- Sarah Carrington and Sophie Hope founders of B&B.

I was interested in comparing their curatorial: aims, types, styles, practices, and their chosen exhibiting spaces, as well as identifying the skills, processes and responsibilities involved. I was also curious in how they saw their practices develop in the future to get a better understanding of how these independent artist-curators of contemporary art operated and articulated their practice. I learnt that a diversity of curatorial styles and spaces were adapted from the study of the practices of these independent artist-curators

who chose to work on projects and exhibitions in alternative sites. I noticed that what they all had in common in their approach to curating contemporary art was a move away from the white cube to new spaces, to search for new challenges and new contexts for new ideas. I studied their practices, mapping their terrains, before becoming a practicing curator myself.

My professional practice as an independent curator started as a volunteer at the Museum of Domestic Design and Architecture (MoDA) affiliated to Middlesex University. I noticed how artistically talented the volunteers were and asked the then Public and Community Manager whether I could organize a show celebrating their talents in 2001. The show was entitled *Art Breakers* and the artworks were exhibited on screens in the Lecture Theatre. I enjoyed the process and felt I had a talent for spatially arranging artworks that could draw out hidden meanings; this led to the next show in the Lecture Theatre *Futuristic Festive Trees*. My next show *MoDA INSIDE OUT* was sited both inside the Lecture Theatre and outside in the grounds of MoDA. As the Lecture Theatre became busier with student shows; I started to curate group shows just in the grounds of MoDA on an annual basis (2002-2007) as well as other venues outside MoDA.

What follows is a chronology of the shows I have curated to date. I have highlighted in bold the 6 case studies that I will reflect on in my contextual statement that outlines the development of my independent curatorial practice. The 5 shows were chosen as they are grant funded and have evaluation reports attached to them that are accessible to the public and are public works in their own right. *EdgeCentrics* was self-funded, reviewed by Catalyst Media Arts, with its own website and enabled me to secure a place on the Cultural Leadership Development Programme METHOD. The last case study focuses on my shows as self-appointed Curator-in-Residence at Nunhead Cemetery (2010-2013). All the shows are archived on my website www.artgoingplaces.com (Jagiello 2013) and have been curated without a specific qualification in curating but with the capacity to 'learn by doing'. By adopting the role of the reflective practitioner, I am in agreement with Teresa Gleadowe, course leader of the Royal College of Art MA in Contemporary Art Curating (1992-2006), who believes that curating cannot be taught, that there are necessary qualities of courage, commitment, engagement, determination, which can only be developed within each individual (Misiano and Zabel 2004). She acknowledges that the trend has been for enterprising and ambitious curators to operate independently by creating opportunities for themselves outside of traditional institutions, and pairing their professional practice with greater creative freedom. This I have been able to do whilst being an academic at Middlesex University.

Self-appointed Curator-in-Residence at MoDA

Year	Title of Public Work	Location	Town
2002	MoDA INside_OUT	MoDA	Barnet
2002	MoDArchitecture	MoDA	Barnet
2003	MoDA OutSized!	MoDA	Barnet
2004	Outdoor Habitats	MoDA	Barnet
2005	Grounds for Designs	MoDA	Barnet
2006	Eating Out in the Great Outdoors	MoDA	Barnet
2007	Sculpting the Suburban Landscape	MoDA	Barnet

Selected independently curated Public Art Exhibitions

Year	Title of Public Work	Location	Town
2003	25 Openings to ...	Eden restaurant	Harrow
2004	What's that in the woods?	Lloyd Park, Millfield Arts Centre	Enfield
2005	Open Desk After School	Schooldesks, Ragged School	Mile End
2005	Zoo-A-Logical	Knapp Gallery	Regents Park
2006	Dream Landings	Bedding Dept, John Lewis	Watford
2006	BookMarked!	Bookshop, Crockatt & Powell	Waterloo
2007	To Do Justly, To Love Mercy	On the Trees, Morley College	Lambeth North
2008	Loose Dogs & Loose Artists	Woodland, Marchwood	Ashford, Kent
2008	EdgeCentrics	Williamson Tunnels	Liverpool
2009	Thoroughly Modern Dora	BAR: Wall Space	Willesden Green
2010	Flick 'n Click Art	BAR: Wall Space	Willesden Green
2010	Take A Pew	Pews, St Augustine's Church	Honor Oak Park

Invited Curator-in-Residence (9 months) at Willesden Green Library Centre

Year	Title of Public Works	Location	Town
Nov 2011 to Aug 2012	Salon 6 Still Lives	BAR: Cabinet	Willesden Green

Self-appointed Curator-in-Residence at Nunhead Cemetery

Year	Title of Public Work	Location	Town
2010	Here Lies ART!	Restored Anglican Chapel	Nunhead Cemetery
2011	Resting Peacefully	Stearn's Mausoleum	Nunhead Cemetery
2011	Woodland Wonders	Restored Anglican Chapel	Nunhead Cemetery
2012	Magnificent Seven Deadly Sins	Stearn's Mausoleum	Nunhead Cemetery
2012	Diamond Decades	Restored Anglican Chapel	Nunhead Cemetery
2013	Magnificent Seven Heavenly Virtues	Stearn's Mausoleum	Nunhead Cemetery
2013	Vignetted Windows Foretold	Restored Anglican Chapel	Nunhead Cemetery

As I look back on these shows I am struck by their temporary nature localized as a result of local collaborations, in some cases drawing on the existing funding options, leading the public to new interpretations about art. Outside of my self-appointed Curator-in-Residence roles, my curatorial practice appears mobile, project-oriented and unattached to any specific institution or location. My status is consistently redefined and reinvented with each project, as well as my relationships with artists. This requires flexibility, creativity, and openness to negotiation. This practice falls outside the reach of established curatorial theory and institutional critique, although influential it is in danger of being invisible (Arrhenius 2007). Unless the project-oriented cultural production generated outside or in collaboration with established cultural institutions creates its own world of professionals, career progression, and educational courses, it will be lost. This Doctorate in Professional Studies by Public Works is an attempt to readdress the imbalance by reflecting on my practice with the aim of ‘theorizing’ the advancement of an innovative independent contemporary curatorial practice in public spaces.

1.1 Cultural Leadership Programme

The highlight of my curating career occurred in 2008 with ‘EdgeCentrics: A public art exhibition of eccentricity’ as part of the Liverpool Independents, alongside the Liverpool Biennial in the year of European Capital City of Culture. The show is reviewed by Catalyst Media Arts (Lenkiewicz 2008) for its innovative use of space:

“Overall this was an interesting exhibition and hats off to Jolanta for curating a successful exhibition in an alternative space in Liverpool. Well worth a visit. ... It was fascinating to discover this other side of Liverpool and to see artists using the space innovatively”.

This culminated in me winning a place on the Cultural Leadership Programme, METHOD, from May to September in 2009; run by SOLAR Associates with consultants Tim Jones, Tim Eastop, and Karen Turner. The programme offered cultural leaders, leading by artistic practice (Douglas and Fremantle 2009) rather than by leading an arts organization, participation in events, networking, coaching, mentoring, and action learning sets using an array of established practices from the business world, which I could integrate into my curatorial practice. I realized that now was the time to reflect on my curatorial practice and with the help of my mentor, I applied for the Doctorate in Professional Studies by Public Works. I wanted to engage in a self-evaluative process that would illuminate different aspects of my curatorial practice that was evolving from one show to the next.

As a participant on the programme I came to the realization that as well as being a self-appointed Curator-in-Residence at MoDA and a curator of my own independent art projects, I had in fact another public work as a Curator-in-Residence at the Business School. A METHOD event was organized where Richard Layzell, a research fellow from RESCEN (Middlesex University), shared his experiences of developing a series of acclaimed residencies and consultancies in Industry (1995-2002). He defined the role of the 'visionaire' by working closely with chief executives to develop a unique culture with a free-flowing relationship with creativity. Together with my knowledge of the activities of the Artists Placement Group (APG) (founded by John Latham and Barbara Steveni in the 1970s (Bishop 2010) who created residencies on-site with an 'Incidental Person' acting as the creative outsider) and the recent development of '*difference exchange*'¹ (a partnership commissioning artists' placements between arts spaces, higher education and industry) I came to re-evaluate my lecturing role as a facilitator of creativity and innovation, as a self-made 'Curator-in-Residence' within the institution of Middlesex University Business School. A socially-engaged practice, whose premise is audience involvement and which gained momentum as a Public Art practice in 2000s. In my case my premise was student involvement. This enabled me to conceive a framework to link my role within the Business School to my curatorial practice, which up to that point had felt separate. I had at last made a successful 'Complete Integration', prior to this there had always been a 'Total Separation' (Bowman 2011) from my lecturing at the Business School and my curatorial practice particularly at MoDA. The mentoring sessions helped me link these three practices as an artist, curator, and academic and acknowledge what a fragile balance I was managing being an Independent Curator.

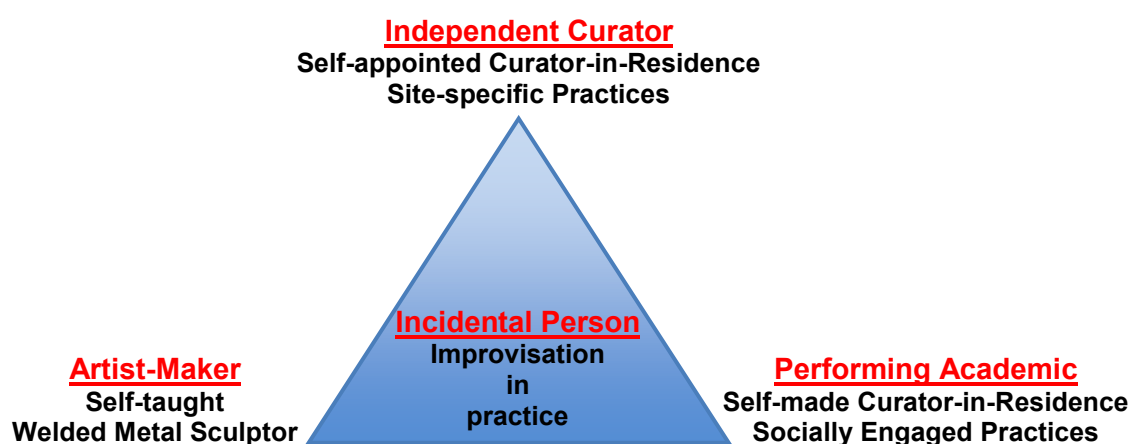


Figure 1: Independent Curating See-Saw: A Fragile Balance

¹ Eastop, B., Eastop, T., and Hartley, J. (2013) *difference exchange*.
<http://www.differenceexchange.com/people.htm> [Accessed 01 January 2013]

The public works as a self-made Curator-in-Residence at Middlesex University Business School came about as I understood my function was not to stage and present art, but to have an active role as a facilitator of creativity and innovation on 3 modules: *Creative Communication Strategies*, *Facilitating Creativity in Business*, and *Leading Organizational Change and Innovation*. This type of curating can be seen as a Public Art Practice in itself. The students have the opportunity to engage in socially collaborative projects that facilitate change in the organizations they work in and work for. This is accomplished through the presentation of ideas: in dialogue with clients; through the facilitation of workshops in creativity; and leading innovation and change workshops. As the curator I was the facilitator of their ideas in the Business School. What is unusual, to paraphrase APG's aim (Bishop 2010) is that I could enter an exclusive environment of learning and interact with business students at all levels of the institution from undergraduate to MA level without resorting to teaching curating, or art history or studio art-practice, but by infusing a strong understanding and practical application of individual creativity and organizational innovation. My belief challenges the premise that the artist is the only one in the room with the remit to be creative (Huttner 2003) I believe students can be too. This enabled students to design and run their own workshops engaging creative processes, tools, and techniques to bring about organizational change in a practical way. This enhancement to my pedagogic practice enabled me to be put forward for the National Teaching Fellowship Awards and be awarded a Middlesex Teaching Fellowship (2008-2010). In the development of my curatorial practice I have more confidence to journey into the unknown future when I carry forward the best parts of my known past with me.

1.2 Curator-in-Residence at MoDA (2002-2007)

In the introduction I have emphasized my role as an independent curator as opposed to being a freelance curator. It is important to distinguish the difference between these roles. The freelance curator is usually brought in as a guest or visiting curator to host independent projects, alone or as part of a team in an institution to plan an exhibition on a specific theme as an expert in their field. Institutional budgetary cutbacks encourage institutional curators to work increasingly with contracted freelancers. My one experience of applying for work as a freelance curator confirmed the importance of working independently rather than freelancing. In this case, the concept for the show had already been decided, the venues agreed, the artists selected, the artworks made inspired by museum objects already conserved, and the budget partially spent. This only left me to arrange the artworks and place the labels on the plinths. I felt underutilized in exercising my creative freedom, I realized I like to self-initiate projects, define their context and frame their content from the conceptualization of the show to its implementation.

As a self-appointed Curator-in-Residence at MoDA (2002-2007) I created opportunities when none existed before to initiate one outdoor show per year in the grounds of MoDA with the assistance of the Museum Operating Manager and the Senior Curator:

- *MoDA INside-OUT*² (2002);
- *MoDA OutSized!*³ (2003);
- *Outdoor Habitats*⁴ (2004);
- *Grounds for Designs*⁵ (2005);
- *Eating Out in the Great Outdoors*⁶ (2006);
- *Sculpting the Suburban Landscape* (2007).

These yearly shows with between 10 to 30 participating artists ranged from 6 weeks to 12 weeks duration (between the months of April to September). Artists were commissioned to produce new artworks from an open submission process in the *Opportunities* section of Artists Newsletter [a-n] by responding to an artist brief following an on-site visit, with proposals of the artworks they would like to install on-site. I started my curatorial practice at MoDA by 'leaning on the museum' as a 'permanent independent collaborator' in the same style as Harald Szeeman (Pinaroli 2007), the first 'independent exhibition-maker'. I came to the conclusion in the words of Miller (1992) that I wish to work: 'outside of, to the side of, or at least at critical distance from' the museum. My objective was to make contemporary art more broadly visible in the grounds of MoDA, to 'give it a place', whether it be sculptural objects or installations. The first three outdoor art exhibitions were independently themed from the indoor museum exhibitions, i.e. 'outside of'. The next three outdoor art exhibitions were tied in more closely to the indoor themed shows at the museum, i.e. 'to the side of'. The experience of curating art beyond museum boundaries was defining my practice:

"... the use of exhibition locations outside the museum has been motivated not only by practical need for space, but also by the meaning that such places convey and contribute to the work of art, the freedom they allow for innovation, the potential they offer public accessibility, and the psychic space they afford artists and audience."
(Jacob 1992: 11)

² Jagiello, J. (2013) *MoDA Inside-OUT*. <http://www.artgoingplaces.com/modainout.php> [Accessed 01 January 2013]

³ Jagiello, J. (2013) *MoDA Outsized!* <http://www.artgoingplaces.com/MoDAOutsized.php> [Accessed 01 January 2013]

⁴ Jagiello, J. (2013) *Outdoor Habitats*. <http://www.artgoingplaces.com/outdoorhabitats.php> [Accessed 01 January 2013]

⁵ Jagiello, J. (2013) *Grounds for Design*. <http://www.artgoingplaces.com/groundsfordesign.php> [Accessed 01 January 2013]

⁶ Jagiello, J. (2013) *Eating Out in the great Outdoors*. http://www.artgoingplaces.com/eat_out.php [Accessed 01 January 2013]

The MoDA shows confirmed my curatorial practice from initial concept through the stages of a commission (Stephenson 2001). I have adapted the stages to consolidate my own stages of commissioning artworks, as follows:

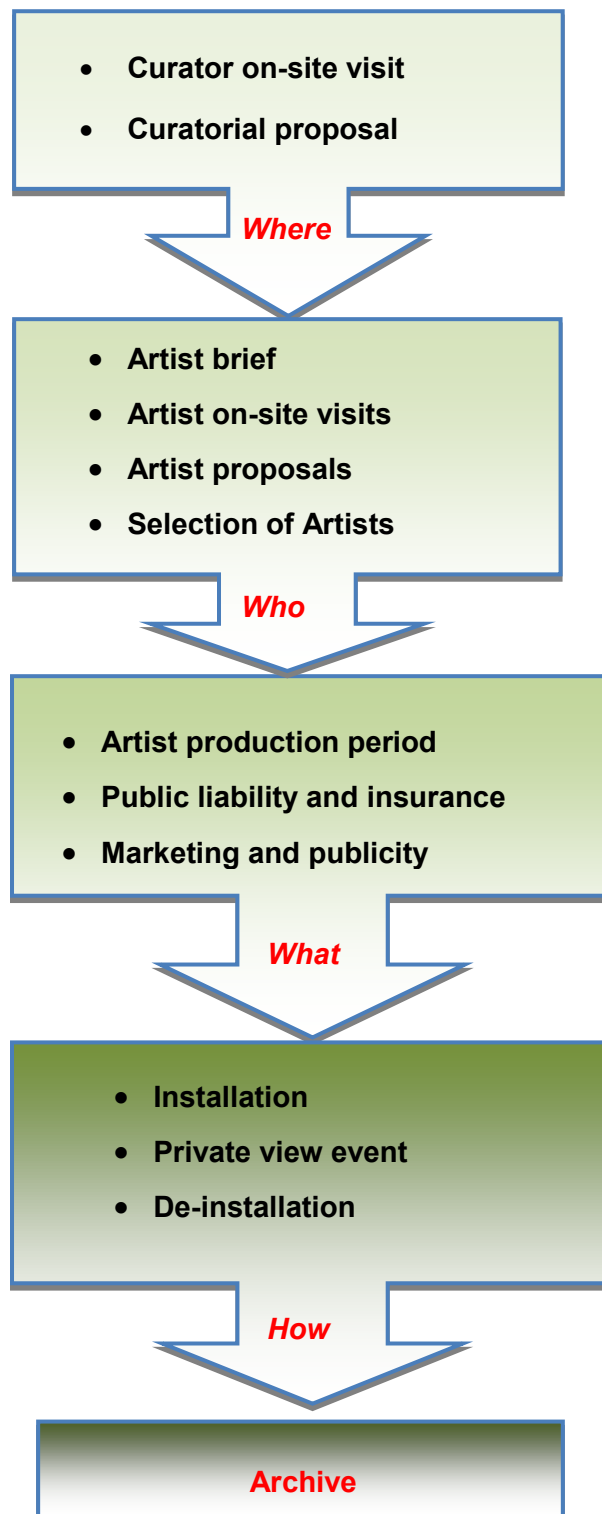


Figure 2: Curatorial Stages of Commissioning

I was breaking out of the established order, which for a museum of contemporary art is to: identify artists; categorize them by genre; insert them into the timeline of art history; display and label their work; educate the public on their artistic practice; and finally publish their work in a catalogue as part of a monograph (Marincola 2006). The established running order of events is: *What* is the project (by researching artworks and artists); *Where* will it take place; *Who* will be the participants; and *How* will the exhibition be presented. However, MoDA is a museum of architecture (as well as domestic design), so this afforded me the opportunity to prioritize the site to break this order by starting from the *Where* followed by the *Who*, *What*, *How*.

The *Where* component is the very nature of a place, that sets the frame of inspiration and requires me to ask questions of the site. In the *Who* component I choose to work with artists with a fine art and contemporary art background as makers of unique artworks of material quality, rather than a public art background whose artworks are often fabricated from their designs. I am interested in artists producing 'lifelike art' where art is at the service of life, rather than 'artlike art' where art is at the service of art (Kaprow and Kelley 2003). The maker of 'artlike art' tends to be a specialist, whilst the maker of 'lifelike art' is a generalist. This enables my artists as generalists to speak to a more diverse audience particularly a non-arts going public. In the *What* component, I aim to present a total artistic integration of all the artists' work through the assessment of their artwork's potential role in shaping the overall landscape of the exhibition. The *How* component consists of managing: the various site-restrictions, public liability, risk assessments, and health and safety issues. I see my role as a curator of 'site-like art', art in the service of site, where artworks are related to their sites, artists to their audiences, and audiences to their sites.



Figure 3: *How* – 'Site-like Art'

The *Where* Component is characterized by the on-site visit, which I came to realize was crucial to my curatorial practice and the clarity it gives me in siting artworks that could play off the architecture of the site. I became aware of the characteristics of installing artworks, namely their site-specificity, spatiality, temporality (Kossak 2009). I would ask myself these questions of the site:

- How can the installation of artworks respond to its given institutional, cultural, social or spatial context - its site-specificity?
- How can the installation of artworks function in space and relate to it, to create new spatial relations or construct its own spaces - its spatiality?
- How can the installation of artworks only exist as long as it's in position; once removed it ceases to exist - its temporality?
- How will the public experience the installation, will it need to be active or immersed?

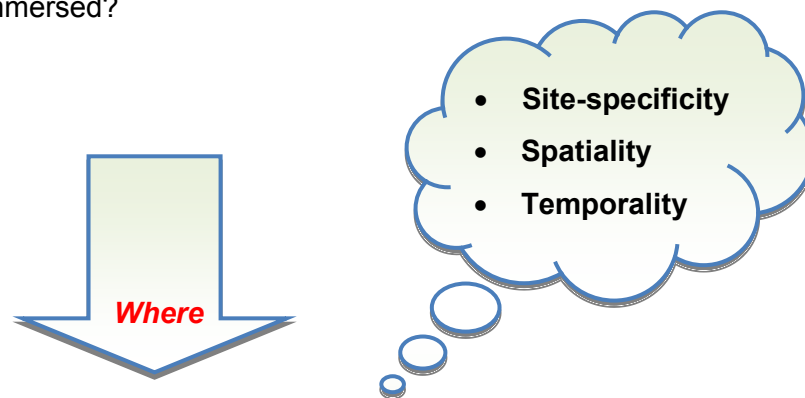


Figure 4: *Where* - Site Questions

In the *What* component it struck me how artists ask questions around site-specificity, spatiality and temporality in relation to the site and their own artworks. When each artist arrives on-site, I like to involve them in the site's architectural layout and reveal the sequencing of the location of the artworks so far, inviting them to add their contribution. I am interested in artists who are able to experiment with previously untried ideas and mediums. In order to nurture their ideas I try to suspend judgment and understand what is being said through open-ended questioning, which seeks value, builds on it, finds an angle and find alternatives to make it better; incorporating good practice from my knowledge of the 'What If! Innovation' process (Allen, et al. 2002). It is important for me to resist reacting to an idea quickly with my own view, assume I am right, insist on my approach and stick rigidly to my agenda.

I like to take risks in terms of the overall structure of the exhibition by, instead of choosing specific works, inviting artists to create new works. Being a sculptor myself I appreciate

that artists are often the best judge as to how their sculpture will fit into the context of the exhibition. Through my observation of how artists work I could see that they employ one of four site-making strategies (Irwin 1985) in producing their artworks for my shows at MoDA (examples of these strategies can be found in Appendix 1):

- site-dominant sculptures, which are conceptually independent of a site;
- site-adjusted sculptures created in the studio but dependent upon a site for the various visual interactions;
- site-specific sculptures contingent not only on the artists' ideas but also on the physical, cultural and historical characteristics of a specific site;
- site-conditioned/determined sculptures drawing all their cues from their surroundings transformed into a sculptural response.

I have come to understand over time that I am in fact guiding artists in the direction of their choosing. I build relationships of trust with my artists based on genuine commitment to their work and an appreciation of their methods and motives. I speak frankly and offer timely feedback about the validity of their initial ideas and guide them away from any unfeasible proposals. I expect artists to participate in the installation and de-installation of their artworks. This requires co-operation, flexibility, creativity, and sensibility on their part from start to finish, so that things are done in their presence rather than in their absence, which is more often the case in gallery-settings. It is this aspect of my curatorial practice that artists appreciate, the opportunity to engage with the curator, their thoughts, ideas and preferences in relation to the placement of their work onsite.

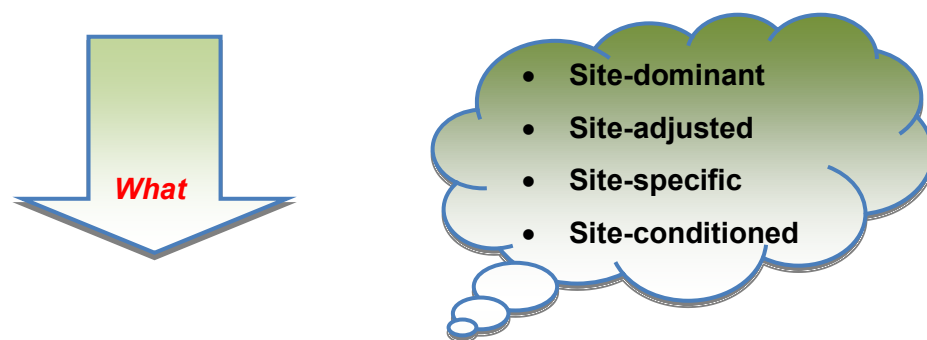


Figure 5: *What* - Site-making strategies

One of the most challenging strategies is the fifth category of perceptual or phenomenal art. Irwin (1985) describes this category as an art form, which is based on enhancing people's power of perception to see and fully experience their surroundings. In this case, what are created are perceptual playgrounds that often use traditional garden elements, such as mazes, as a basis for new perceptual experiences. I was delighted when this was achieved in my last show at MoDA *Sculpting the Suburban Landscape* (2007), which I will examine in more detail later.

My goal as a Curator-in-Residence at MoDA was for the public appreciation of artworks as a sensory experience. With this in mind, none of the sculptures on the site were labeled. Instead leaflets with photographs of each sculpture with an accompanying artist statement were produced. The viewer was encouraged to experience the installations as an 'ensemble' of discoveries, the positioning and pacing informing each other and instructing the viewer on how to navigate the exhibition 'in the round'; unlike a gallery there are no predetermined exits or entrances to rooms. At the back of the leaflet was an introduction to the theme of the show, and a map to locate the artworks. These leaflets are part of the archive of the public works at MoDA from 2003-2006. The *Eating Out in the Great Outdoors* catalogue (2006), in collaboration with the University of Leeds, the University of Chester, and the University of Northampton, is in the MoDA archive as well as the above three universities. A copy was also given to the Yorkshire Sculpture Park. The catalogue has a foreword by Claudia Wegener, who used the technique of 'site-writing' (Rendall 2005), which took the reader on a journey through the sculptures from the perspective of a viewer, which is more speculative and poetic in terms of its standpoint, relation, encounter and voice. This prompted me to rethink how an audience can engage with an exhibition through 'site-writing'. With this in mind, I introduced specially commissioned performances and poetry readings into my shows to expand the sensory experience of the artworks for the audience.

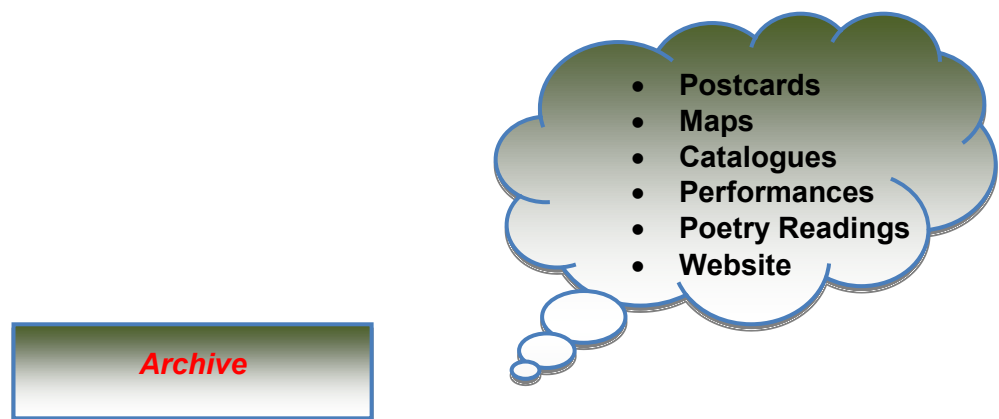


Figure 6: Archive - Contents

I have come to the realization that theory underpins my curatorial practice, and this theory comes from Krauss (1983) who states that sculpture has its own internal logic, its own set of rules. So although it would appear that anything goes in sculpture, in fact: "The logic of sculpture, it would seem, is inseparable from the rules of monument. ... It sits in a particular place and speaks in a symbolical tongue about the meaning or use of that

place” (Krauss 1983: 33). Monumental Sculpture of the 19th Century is contrasted with Modernist Sculpture that depicts its own autonomy by moving off the pedestal into the gallery. In Post-Modern Sculpture, the link between sculpture and a particular place is re-established. It is then that sculpture enters into the expanded field, in the form of: site-constructions; marked sites; and axiomatic structures or self-realized structures. My last show at MoDA *Sculpting the Suburban Landscape* (2007) was a celebration of the concepts of ‘Sculpture in the Expanded Field’ (Krauss 1983). This practice has also influenced my shows in the Restored Anglican Chapel at Nunhead Cemetery.

Curating this way allows me the largest scope to manoeuvre, to reconsider my assumptions, to engage in ‘on-the-spot’ inventions in the ‘phrasing’ of the show by improvising the ensemble of sculptures (Storr 2006). The commissioning of artworks is in essence an act of faith requiring vision, risk-taking and problem-solving. I have the capacity to see around corners, to be several moves ahead in managing risk and deal quickly with unforeseen challenges in a consistent manner within the reality of limited financial and technical resources. I came to identify 3 guiding principles, which I took forward with me into the shows created outside MoDA:

- Principle 1: To operate as an ‘independent not institutional’ curator inhabiting unique spaces where people from different backgrounds and perspectives come together in an atmosphere of appreciation.
- Principle 2: To engage artists in a collaborative process between ‘site and sculpture’ using a variety of strategies from site-dominated, site-specific, site-adjusted, to site-determined.
- Principle 3: To provide publicly accessible sensory experiences of ‘Sculpture in the Expanded Field’ (Krauss 1983).

2.0 Public Work 1: 'What's that in the Woods?' (2004)

The MoDA shows were publicly accessible by staff, students, schoolchildren, visitors, and to passers-by; since the outdoor shows were 'open' when the museum was closed. These audiences were different from those in professional arts communities, which primarily consist of peers, other artists, writers, critics, friends and family. However, I was unclear as to who the 'audience', 'public' or 'community' really was and whether I was involved in 'community art'. The shift in community-based art from the late 1990s to the early 2000s has seen context-driven artistic practice move from site-oriented to community-oriented (Kwon 2004). 'Community art' has come to replace 'public art'; as the object dematerialized into the socially engaged relationship with the viewer. The 'quality of the object' was replaced by the 'quality of the relationship' within the framework of 'community art' projects. My reluctance to engage in 'community art' is based on a practice that believes in the production of art as a social activity that expresses people's lived experiences and by its very nature has no common aesthetic:

"The aesthetic of this art is fundamentally grounded in its content and its culture. It is a language of self-representation or self-collaboration through which an individual or group confirms its identity". (Marsden 2002: 155)

I am interested in engaging in the production of object-based artworks by artists, which expresses people's lived experiences. I acknowledge that people, when it comes to art, are most afraid of embarrassing themselves by appearing not to get it; it is important not to underestimate their intelligence and ability to learn. They are visually literate, if I can lead them into and through spaces encouraging them to pick up the clues whether consciously or subliminally:

"... they will derive the maximum benefit and pleasure from it – that is; from the particularities of the work, their own uncertainty and the innate drive to exploit to the fullest extent their own imaginative and intellectual responses – and make something out of the new experience." (Storr 2006: 24)

This was my experience in my next show outside of MoDA. At the invitation of the Education Officer at Millfield Arts Centre I was asked to conceive, organize and curate an outdoor art show in Lloyd Park, a public park bordering the Arts Centre. This show enabled me to become clearer on what a 'community' can be: a demographic community, a social community, a community of interest. I became more comfortable with 'community' as the specific social context, in which, by which or for which I could curate shows.

I originally met the Education Officer through her supervisor whilst she was studying for an MPhil at Middlesex University (2000). She later worked as an Arts Officer at Enfield

Borough Council before becoming the Education Officer at Millfield Arts Centre in Edmonton. Her knowledge was to prove invaluable in securing funding for the project, which became known as *What's that in the Woods?*⁷ I was able to put into practice what I had learnt at MoDA by undertaking an on-site visit, which on reflection is similar to those undertaken by architects, and:

“... entails examination of a site to determine its suitability for some enterprise, and is predicated on the visitor being implicated in some official capacity with the proposed enterprise.” (Ewing 2009: 25)

In an attempt to gain an understanding of the site, I engaged in interrogating the site architecturally through observing, drawing, sketching, measuring, interpreting, and representing its physical dimensions. I also questioned the less visible social, cultural, and economic dimensions of Lloyd Park, by examining its:

- physical features - the trees gave Lloyd Park the feeling of a woodland but with enough gaps to place artworks, and paths to provide a route through for the visitor;
- social context - Lloyd Park is always full of children going in and out of the Arts Centre attending a number of different drama classes;
- cultural activities - the Arts Centre is in the same park as Millfield Arts Theatre;
- economic deprivation - Lloyd Park housing the Arts Centre is in a deprived area of London where Edmonton Action Zone Schools are located.

I found myself engaged in a process of ‘environmental profiling’ (Fleming 2007), formulating the environmental brief - the basic document for both informing the artists and evaluating the art proposals. ‘Environmental profiling’ is an inquiry involving examining the site’s physical setting, historical, sociological, folkloric content, and behavioural analysis. I was very aware that I did not want to fall into the trap of creating, as Fleming puts it: “dead spaces that tell no tales” (Fleming 2007: 319). So to avoid this happening, it was important I put into practice a number of ‘place-making’ tools developed by Fleming that foster deeper research into the meanings of the space, by examining the:

- site’s orientation - I was able to reveal the layers of meaning through research, and then affirm the wooded areas as places of storytelling through its connection with Millfield Arts Theatre;
- site’s connection – I was able to connect the stories to those found in the Children’s Library onsite;
- site’s direction - I was able to divide the site up into three zones A,B,C for ease of navigation (Appendix 2): Zone A, to the right of house, presented the public with a

⁷ Jagiello, J. (2013) *What's that in the Woods?*
[http://www.artgoingplaces.com/whats that in the woods.php](http://www.artgoingplaces.com/whats_that_in_the_woods.php) [Accessed 01 January 2013]

self-contained wood; Zone B, in front of the house, provided a lawn area with a configuration of trees; Zone C, an L-shaped dark wood, was locally known as the teenage haunt;

- site's animation - I likened the Art Zones in my mind to paragraphs, the trees and grass areas to sentences, and clusters of sculptures to clauses, individual sculptures in varying degrees to operate as nouns, verbs, adjectives, and adverbs to animate the public park. Face-Front Inclusive Theatre brought the exhibition to life by animating selected artworks through performing the stories inspiring these 'happenings in the wood'.

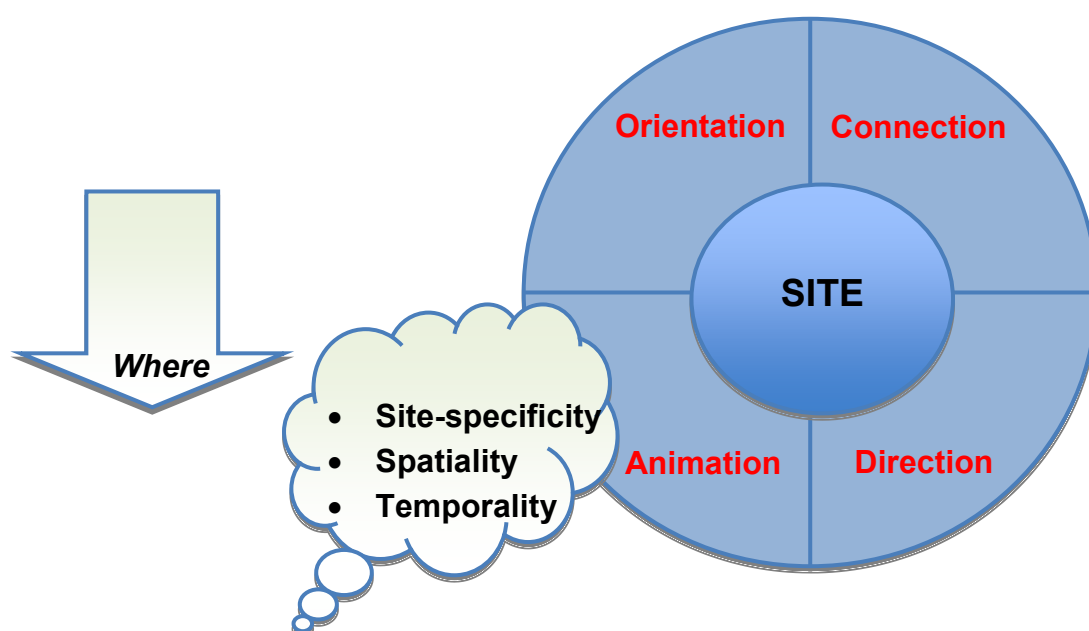


Figure 7: Where - Site Expanded

The outcome of 'environmental profiling' this site, I have termed as 'site profiling', became a very important part of the *Where* stage. It informs the curatorial proposal, which in this case was for an outdoor art exhibition entitled *What's that in the Woods?* (2004) inspired by happenings in woods based on children's stories, poems and rhymes, installed in the wooded areas in the public park (Lloyd Park) bordering Millfield Arts Centre. The revised *Where* stage is shown below:



Figure 8: 1st Curatorial Stage of Commissioning Revised

The outdoor art show was to be accompanied with storytelling performances by Face Front Inclusive Theatre, who brought these stories to life for the visiting schools to improve their literacy skills, and to inspire the general members of the public to read the stories. Face Front Inclusive Theatre selected two stories from each Zone, one traditional tale and one culturally diverse story. From Zone A, 'Red Riding Hood' by Brothers Grimm, and the enlightenment of Buddha was selected. From Zone B, 'Bury My Bones But Keep My Words' retold by Tony Fairman, and a poem called 'Stupid Kite'. From Zone C, 'The Leshy' (Russian folktale), and the 'Wishing Chair' by Enid Blyton were chosen. The 2 Artistic Directors improvised and devised around these stories in sessions with 18 performers to produce a one-hour storytelling event alongside the exhibition. The public park became a medium in which the stories were visually phrased. The stories chosen inspired each artwork, served as the documentation, as well as the interpretation of the artwork for the community.

What's that in the Woods? - was a partnership between Millfield Arts Centre, Libraries in Edmonton, Face Front Inclusive Theatre, the users of the Arts Centre, and the artists in the exhibition. This partnership approach was crucial to securing an 'Arts Council Grants for Individuals' for £4,999 (Grant Ref No: 3592220 on the 22nd June 2004). This gave me the opportunity to work collaboratively with Millfield Arts Centre staff, particularly the Education and Community Manager, and the Marketing Manager who shared their expertise. A great deal of assistance was forthcoming in co-ordinating with the schools and liaising with Face Front Inclusive Theatre. The Education Officer was instrumental in gaining the Park authority's permission for the exhibition to proceed, based on a risk assessment of each artwork, and in obtaining insurance for each artwork over the duration of the exhibition. The Marketing Manager provided access to the graphic designer for the production of the posters and the postcards, and together with Education Officer they organised their distribution.



Image 1: *What's that in the Woods?* Publicity

During the installation, I was provided with technical assistance for installing/de-installing the artworks as well as administrative support in the final production of the artist biographies, artist statements, stories and the display, together with the design, production and distribution of visitor questionnaires and their subsequent analysis for the Arts Council Evaluation Report (Jagiello 2004). This made me realize there were key elements of negotiation between the partners before the 1st stage of commissioning, the *With Whom* stage:

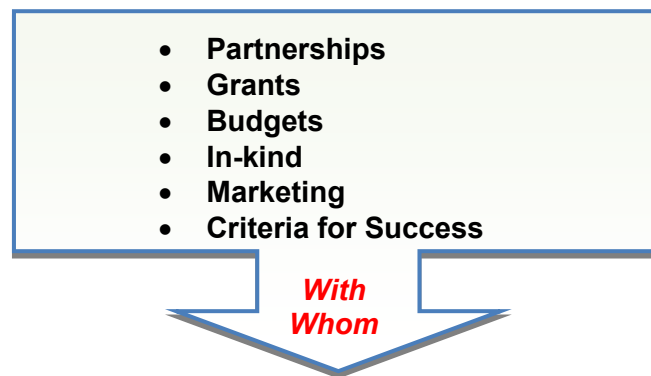


Figure 9: Preliminary Curatorial Stage of Commissioning

Above all the partnership taught me how to secure a grant and manage a budget. I came to realize a general 'rule of thumb', namely that 80% of the budget is spent on producing artworks, and 20% is spent on administration. In this particular project: 35% of the overall budget was spent on outdoor art installation; 46% for the storytelling events; 16% for administration, venue hire, and marketing; and 3% for the purchase of books and to cover the photocopying and lamination costs.

I also learnt how to evaluate the impact of the art project for the 'community', and to justify its 'value for money' to the funding body. The sources I drew upon were from the three evaluation forms designed by the Education Officer, one each for the schoolchildren, teachers, and general visitor. I was overjoyed to learn, that the exhibition:

- attendance included over 13 local schools, and the children's responses confirmed that 90% enjoyed the whole experience;
- opened the eyes of the children to different aspects of art, and that art is all around;
- awakened their love of acting with many children commenting that they wanted to become actors;
- provided teachers with the opportunity for the children to learn from the morals of the stories, so they could give more than one example of a moral from each story;
- taught the children about the environment and the need to look after it.

This taught me there is another stage (regardless of partnerships or funding) before the archiving of the project: the importance of evaluating audience reaction to the show. The qualitative and quantitative assessment of the impact of this art project on the community has led me to introduce another stage to my stages of commissioning before the 'Archive' stage, the *For Whom* stage:

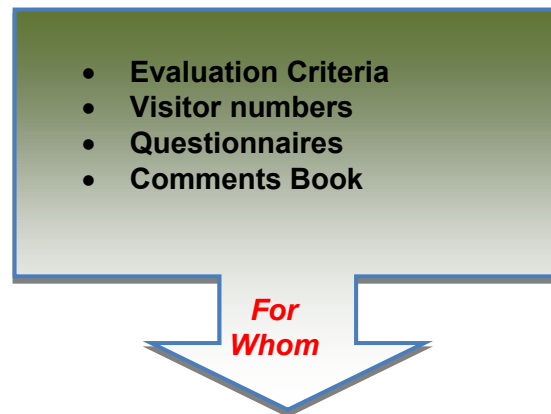


Figure 10: Final Curatorial Stage of Commissioning Revised

I was pleased that the public was able to actively immerse themselves in the experience. The existence of public spaces in my mind depends on what happens in them and what kinds of interactions take place to create them, these can range from: tolerance, indifference, passive engagement, to strong involvement. These interactions can shift the audience from the role of being a spectator to being an actor (Massey and Rose 2003). In what became known as the 'teenage haunt' in Art Zone C teenagers hung out in groups. There was 'strong involvement' with the 4 artworks out of the total of 23 on display in all the Zones. This may not be perceived as positive as 2 artworks were 'vandalized' in Art Zone C, and another 2 in Art Zone B. However, all 4 artworks were repairable, and remained intact until the end of the exhibition. Besides the ass's head from 'Midsummer Night's Dream' due to its being unsecured was stolen, no doubt to act as prop in a school play. The other temptations were: to swing on 2 of the artworks; play football with the heads of another; and snap the sticks holding the painted discs in a competition to see who was stronger. These 'actions' by the teenagers produced a 'playful space' for themselves that was not intended. Far from being angry, I learnt to look at my exhibitions from the 'community' point of view, as an engagement in social processes and social relations that negotiate social differences. The actions of the teenagers could be perceived as 'anti-social' to an art audience, whilst being socially 'acceptable' between them. Public engagement became central to my curatorial practice particularly on shows I invigilate, as I strive to encourage audiences to move from 'tolerance' to 'strong involvement'.

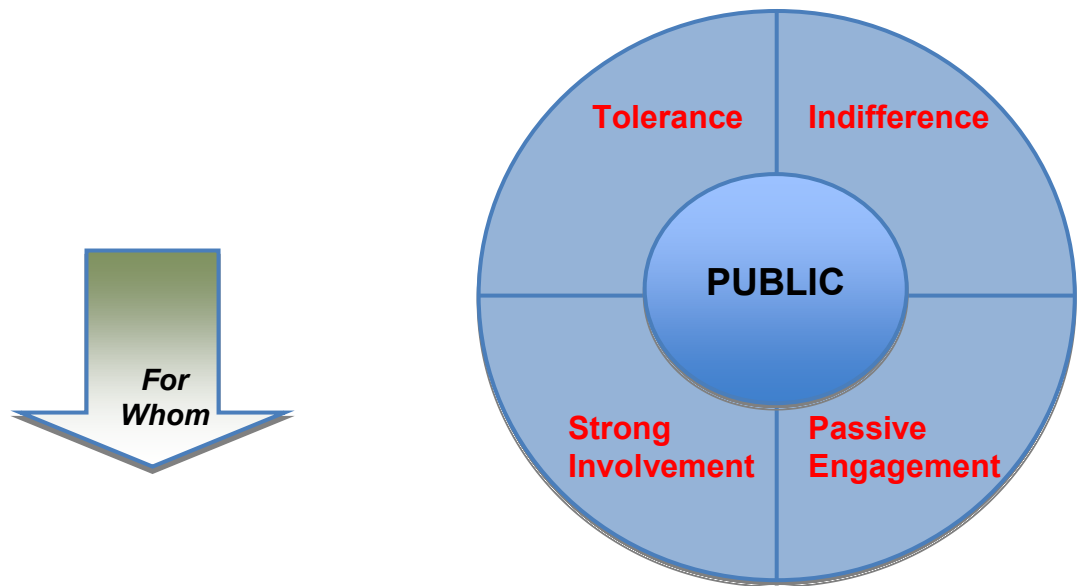


Figure 11: *For Whom* - Public Engagement

The 'site-writing' in the foreward of the catalogue for *Eating Out in the Great Outdoors* (2006) seemed to be an afterthought. However, in *What's that in the Woods?* it was embedded in the making of the artworks themselves and in the audience reception of the show whether through the artworks or through the performance. The artists were inspired by stories, but came up with many interpretations of what a 'story' could be for the 'happenings in the wood', from: an extract from a book; a synopsis of a book; quotations from a fairy-tale; folktale or myth, poem or nursery rhyme; short story; outcomes of children's workshop; dialogue/monologue from a play; fairy-tale written by the artist; an adapted story; a film synopsis; to previous historical use for the building in the past. This was very fascinating to me as it illustrates the many ways stories are told to children through workshops to the oral tradition of folktales.

One artist saw the potential of the whole site as a setting for the 'site-writing' of 'Alice through the Looking Glass' by Lewis Carroll. She identified settings from chapters in the book in all the Zones (A, B, C) in the park. She identified locations for: 'the garden of live flowers', 'Humpty Dumpty's wall', 'Tweedledum and Tweedledee's house', and the doorway to 'Queen Alice's house'; creating an integrated environment for the story. This artist, an architect by training, took on her own form of 'site profiling' for her unique 'site-writing' of her artwork's story interpreting the site through Alice's eyes. This led me to expanding my thoughts around audience engagement to embrace the power of stories.

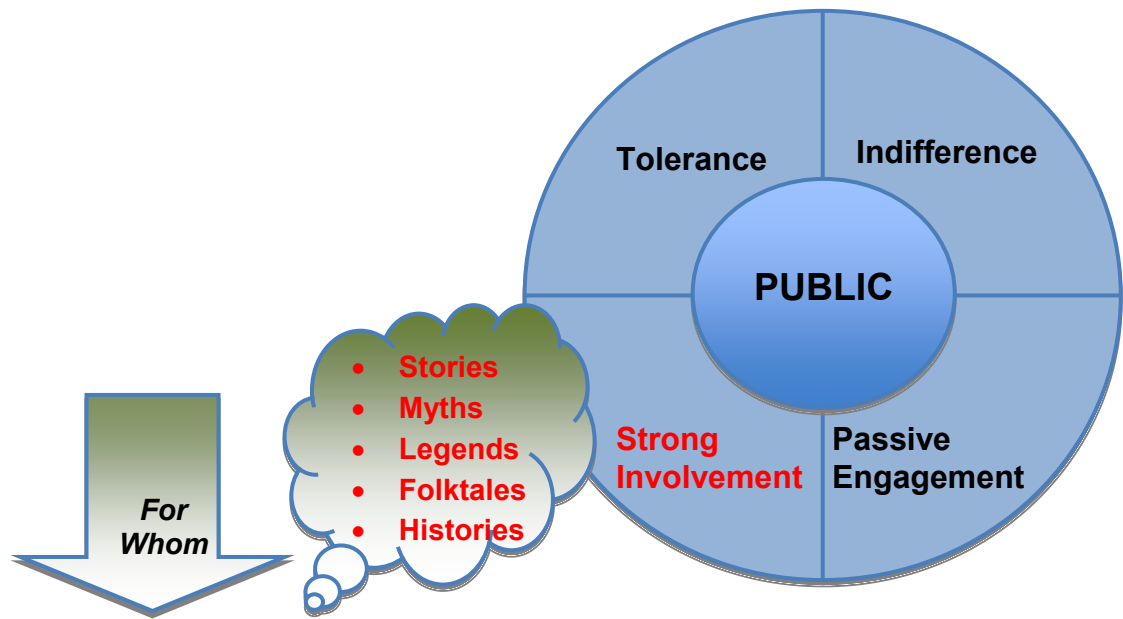


Figure 12: *For Whom* – Public Engagement Expanded

The *What's that in the Woods?* exhibition was displayed in a place accessible and visible to the public, Lloyd Park: it concerned itself with affecting the community or individuals in the surrounding area, teenagers, dog-walkers, library users, theatre-goers, drama students; it was enjoyed by the community through the 4 public storytelling events by Face Front Inclusive Theatre; and it was paid for by public funds in the form of an 'Arts Council Grants for Individuals'. It was a very successful partnership producing a very enjoyable and accessible exhibition. It demonstrated the nature of working together as well as the ability to adapt successfully to changes that transpired to: the budget; the number of artists; number of school visits; technical complexities of installing and de-installing artworks; and the demands of maintaining a site-specific show. I was able to come to the realization that another set of principles underlined my curatorial practice:

- Principle 4: The employment of 'site profiling' to examine the site's physical setting, historical, sociological, folkloric content, and behavioural analysis in the formulation of the curatorial proposal.
- Principle 5: The formation of partnerships in the application of funds where the outdoor art exhibition is the site component of the project.
- Principle 6: Engaging a non-art going public by encouraging them to shift from 'indifference' to 'strong involvement'.

3.0 Public Work 2: Open Desk After School (2005)

What's that in the Woods? (2004) was my first exhibition 'in public', 'in the public interest', 'in a public place', and 'publicly funded', in which satisfying any of these criteria makes it 'Public Art' (Cartiere 2008). At this point, I could begin to identify my curatorial practice as 'a Public Art Practice' of site-specific public art exhibitions of 'site-like art' using 'site profiling'. I came to the realization that my definition of 'Public Art' is very far removed from the use of the term by public art administrators working for councils, and government departments. In this case, 'Public Art' is budgeted in new buildings through a percent for art policy (Goldstein 2005) at 1% of the construction cost of the build; this is usually at the discretion of the local authorities rarely does it amount to the 1%. 'Public Art' tends to be implemented as a 'planning gain' in planning applications to enable the new building to go through. In reality, 'Public Art' embraces a number of practices from: interventions, site-specific works, community-produced projects, spatial practices, and contextual practices to social art practices (Lacy 1995). It developed along the lines of Krauss (1983) expanded-field model to encapsulate these developments in 'Public Art' (Cartiere 2010). I used this framework to analyze my curatorial practice: 'sculpture in a marked site' typified the 'installations' in my outdoor shows at MoDA; whilst *What's that in the Woods?* was a 'site-specific public art' show of 'axiomatic structures within site-constructions'.

I was now going on to curate my first 'place-specific public art' exhibition, *Open Desk After School*⁸, influenced by the history of the location, and defined by Cartiere (2010) as an exhibition of 'site-constructions in marked sites'. What I took forward from *What's that in the Woods?* was the benefits of partnership working, grant funding, and evaluation report writing, together with my expanded understanding of my preference for 'site-like art' and the engagement of contemporary 'public' art artists. This project was conceived in the same year that I won the 'Inspired by ...' at the V&A, Sculpture Category Award 2005 with a sculpture entitled 'Play Notes'⁹. The concept of 'inspired by' was to influence the theme of *Open Desk After School*. But how the idea came about was through a lunchtime meeting with one of the Ragged School Museum role-play actresses for the Victorian School-teacher 'Mrs Perkins'. I first met her at the Geffrye Museum in 1993 whilst studying a LOFC (London Open Federation of Colleges) accredited 'Historic Crafts Day for Women' course using the museum as an inspiration. I have come to understand that

⁸ Jagiello, J. (2013) *Open Desk After School*.

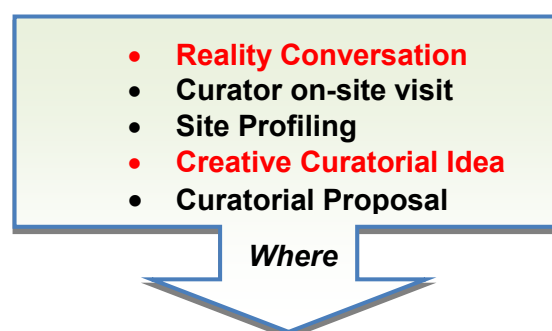
http://www.artgoingplaces.com/open_desk_after_school.php [Accessed 01 January 2013]

⁹ Jagiello, J. (2005) *Play Notes*. <http://www.vam.ac.uk/content/articles/i/album-with-nested-carousel7/> [Accessed 01 January 2013]

'inspiration' is a theme of my work as a curator and as an artist, whether it is the history of the site, or the shape of the found object, or a piece of scrap metal.

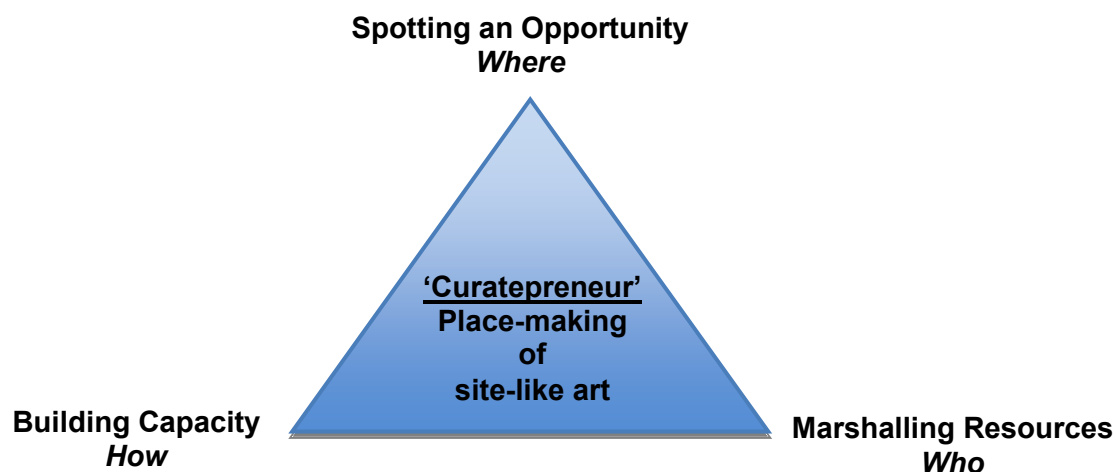
During our lunchtime catch-up I met her at the Ragged School Museum and asked how the role-play was going. She remarked that when today's schoolchildren enter the 19th century Victorian classroom they are excited to see desks with lids, but are disappointed when they open them to find them empty inside. An idea popped into my head, and I answered by saying: "Then let's put artworks inside the desks to satisfy their curiosity". Swiss curator, Obrist (2007) as cited in (Lamm 2011: 70) believes that new projects grow out of conversations, and refers to them as the 'production of reality conversations'. Curiosity is the main constant in his practice, as it is in mine, and he believes in avoiding routine by constantly inventing new sets of rules and methods of working. I knew this was a great idea - nothing pleases a visitor more than to have their curiosity satisfied. I could see the potential of using 20 of the school desks in the Ragged School Museum classroom to 'site' artworks fulfilling the visitors' curiosity 20 times over with different contemporary art responses inspired by the history of the Ragged Schoolchild.

I was familiar with the thinking behind business start-ups, inspired by a business idea that solves a customer's problem or which adds value to the customer at a profit to the business. A Creative Business Idea (CBI) does much more (Schmetterer 2003); it combines creativity with business in new ways and results in breakthrough solutions leading to innovation. This means applying creative thinking to the business, by making mental leaps to transform the business in ways never imagined. I knew my creative idea was about to transform the Ragged School classroom in ways they had never thought of. What I had in fact was a Creative Curatorial Idea (CCI) which combines creativity with curating in new ways leading to innovative exhibitions beyond the traditional in the public realm. CBIs have a strong product component, a strong communications component, and a powerful brand experience. The CCI has a strong site component, a strong artistic component, and a powerful public experience. This led me to adapting the first stage of the commissioning stages, the *Where* stage, to:



The CCI is rooted in the site, grows from it, and is almost an organic extension of it. The artistic response to the idea must demonstrate a deep understanding of the essence of the site, and it's a bigger idea than just an exhibition. I have a reservoir of ideas, which can manifest themselves into a CCI leading to public art exhibitions. In this case the CCI, led to *Open Desk After School*, a Public Art Exhibition of artworks inside 20 of the school desks in the reconstructed 19th century Victorian classroom in the Ragged School Museum in Mile End during the summer holidays. The impetus for the exhibition was to galvanise the past in service of the present and the future: "to probe a misplaced past, to collate its different signs ... to ascertain what might remain for the present" (Foster 2004: 21). The artwork was 'inspired by' the history of Ragged Schoolchildren aged 5-10 years. The exhibition was also supported by a children's workshop on 7th August 2005, and a Victorian schoolteacher role-play performance event celebrating Dr Barnardo's 100th Anniversary on 4th September 2005.

A business entrepreneur builds a business of value by solving a customer problem; spotting an opportunity, marshalling resources, and building capability; often from practically nothing (Hall 1999). I engaged in this process when realising the CCI for *Open Desk After School*. Cultural entrepreneurship on the other hand is defined as creating or identifying opportunities to provide a cultural product, service or experience, and bringing resources which enable these opportunities to be exploited as an enterprise (Kellet 2007). I am familiar with the term 'culturepreneur', a combination of the words 'culture' and 'entrepreneur' (Clews and Harris 2007), it is this definition that helped me understand that I was in fact curating outside the artistic canon but within culture. It is interesting to note that the first MBA (Master of Business Administration) in the UK¹⁰ specifically for the Arts sector introduced a module on 'culturepreneurship' in September 2006.



¹⁰ Arts Management (MBA), Trinity College, Wales.

Figure 14: Independent Curatorial Entrepreneurial Model

My preference is for the term 'curatepreneur' which I define as independent curator of exhibitions resulting in a personal creative vision of place-making of 'site-like art'. As a 'curatepreneur', I know that the best way to proceed is to demonstrate what I am doing for people in a small and tangible way and then to expand their sense of possibility. The Ragged School Museum is a community museum; most of the visitors who engage with the activities are local or are children (London-wide) who bring their families after visiting the museum with their schools. This community element of the museum's programme has been successful, and in 2004 its visitor numbers were over 3,000 coming from Inner, Outer and Greater London. *Open Desk After School* brought in an estimated 1,000 visitors, plus those from visiting schools in Tower Hamlets during its opening hours for 2 days a week for 7 weeks.

The community benefited from *Open Desk After School* by allowing the school desks, which are normally empty, to be 'open' to the public, with artworks organised into themes from schoolbooks to school dinners, as these comments from the Comments Book illustrate:

".. it was fun lifting up the desk lids – exciting, interesting, and we learnt a lot about children in Victorian times. We felt sorry for their sad lives they had and glad for the work done by the School." Visitors 1, 25/08/05

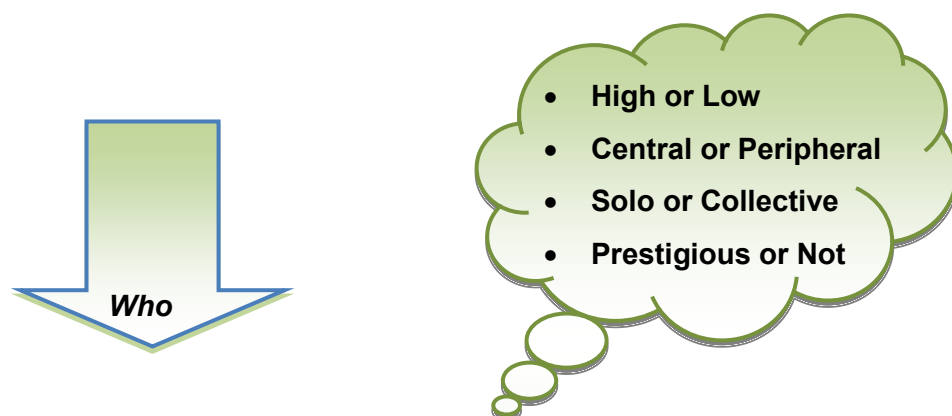
It created a great day out with the family during the summer that was both free and educational, as this comment from another visitor summarises:

"A really moving exhibition, the artists have really captured the essence and time of the museum and the social difficulties that the children had to endure, very stimulating for children and adults – Brilliant." Visitor 2, 25/08/05

The remarks in the Comments Book prompted me to believe in myself as a social entrepreneur, whose view of the world begins with people, passion, experience and story - not policy, statistics and theory (Mawson 2008). Social entrepreneurs commonly share principles; in particular their concern to apply business experience and business logic to social questions. A 'curatepreneur' applies business experience and business logic to cultural questions by displaying: *positivity* - the consistent habit of seeing problems as opportunities; *playfulness* - drawing on the resources of the inner child in taking risks, and feeling comfortable outside mainstream thinking and action; *passion* - driven by a consuming purpose; *persistence* - in subscribing to trying something different until they do succeed.

The project was a partnership between the Ragged School Museum's Education Department, the role-play actress and workshop leader, and myself as the curator. I applied for an 'Arts Council Grants for Individuals' for just under half the total cost of the project. I was surprised when we did not secure the grant, but I did not lose confidence as one of the characteristics of a social entrepreneur is to thrive in adversity. I knew I could rely on my creative and flexible spirit to spot an opportunity, and with great persistence and clarity of purpose to stay focused on the project. At this stage, I was made aware of UnLtd who were awarding grants to social entrepreneurs. Up to that point, one of my self-limiting beliefs was that, I did not consider myself a social entrepreneur, but on further examination I could relate to UnLtd's mission as stated on their website¹¹. An investment in unleashing the energies of those individuals who can transform the world in which they live; supporting individuals who have passion, ideas and a can-do attitude to set up and run a social venture. Whether the problem they tackle is local or societal, UnLtd see this potential for social change in ordinary people with practical solutions. I successfully applied for UnLtd Level 1 Award for a contribution to: design and delivery of the children's workshop; commissioning and performing of the 100th Anniversary of Dr Barnardo's event, the 'site-writing' of the exhibition with 'Mrs Perkins' interacting with the artworks in the school desks; and the design and production of the educational publication.

The 20 artists commissioned to produce artworks for the exhibition came from a number of sources: previous exhibitions that I had curated at MoDA and *What's that in the Woods?*; through recommendations; and also in response to adverts in the *Opportunities* section of [a-n] (2004). I like to work with artists who: "participate in all sorts of exhibitions, high and low, central, peripheral, solo, collective, "prestigious" or not" (Doherty 2004: 70). I tend to attract a cross-generational group of artists from newcomers, to emerging artists, right through to the established artists who are open to generating ideas on site.



¹¹ UnLtd – for Social Entrepreneurs (2013) *UnLtd – A journey of a social entrepreneur*, video <http://www.unltd.org.uk> [Accessed 01 January 2013]

I learnt to be flexible during the commissioning process, as it required a delicate balance between the artists' practices and drawing references to the history and heritage of the Ragged School. However, this balance was not achieved in two cases: one artist's work had to be adapted as it referred to modern day school books instead of the copybooks used by Ragged Schoolchildren, and another artist's practice had developed into incorporating photographs of 1960s airplanes into their artwork; when the initial proposal was based on the school trips to the seaside with rides on the Victorian fairground. This artist would not adapt their artwork, this left one of the desks empty until another artist suggested having a 19th century 'ghost artist' occupy the desk. We created the 'artist statement and artist biography' for a 19th century printmaker called William Simpson. This solution worked very well, as it led to a competition, where schoolchildren had to find the ghost artist's desk. I was heartened to know that I could facilitate the improvising of a solution to meet the needs of the situation.

UnLtd are fundamentally interested in impact - what works in practice and how to scale up ideas to achieve effective growth, and the skills that you gain. The focus of the grant is 'improvising learning by doing' which is a tried and tested approach of social entrepreneurs. *Open Desk After School* gave me the opportunity to:

- work in a partnership with clear roles and responsibilities, and a commitment and passion for the idea and the project;
- organise the children's workshops and 100th Anniversary performance event;
- commission new artworks, and DVD production, authoring and rendering by another UnLtd Award Winner from Zero-K productions;
- create an educational publication for schools interested in the history of Ragged Schoolchildren in Victorian Britain.

I gained experience of social entrepreneurship through an art project benefiting the community by accessing its history and heritage; producing an educational publication and DVD (Appendix 3) leaving a lasting legacy beyond the scope of the project, a copy of which resides in the British Library¹²; and above all the opportunity to disseminate the contribution that Dr Barnardo made over 100 years ago to the children of 'the poorest of the poor', which is still relevant today. This gave me the confidence to make an application

¹² Jagiello, J. (2005) *Open desk after school: 5th July – 4th September 2005; curated by Jolanta Jagiello: In the 19th Century Victorian classroom: school desks 'open' to the public with artwork based on the history of ragged schoolchildren*. London: Ragged School Museum Trust.

to The Chris Bailey Award 2006 under the category of history and heritage to raise the profile of the project.

What I learned from this experience is captured in UnLtd's seven-stage 'Confidence Curve' (UnLtd 2012) through which different inter-related forms of confidence develops at particular stages in the delivery of a project, from:

- 'risking it' (spotting the opportunity);
- 'doing it' (developing skills on the job);
- 'surviving it' (weathering challenges in the project);
- 'being seen to do it' (recognition and affirmation from others);
- 'knowing I can do it' (self-belief);
- 'wanting to do it more' (inspiration to initiate further projects); and
- 'inspiring others' (translating this confidence to inspire other stakeholders).

This research was conducted by UnLtd in direct contact with start-up social entrepreneurs through the support and funding they provided, which created a unique perspective on Social Entrepreneurship.

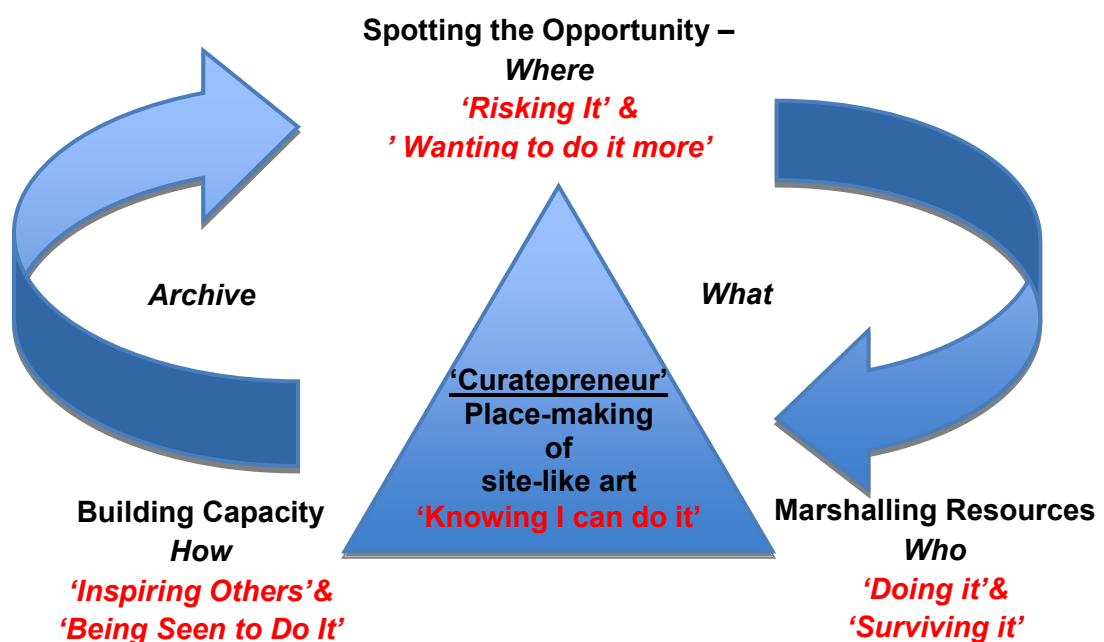


Figure 16: Independent Curatorial Entrepreneurship Model

UnLtd found mounting evidence that confidence building plays a major role in the success of an UnLtd Awardee together with the support of the Development Manager and networking with other entrepreneurs. This was my experience too. It was this awareness of my own 'confidence curve' together with 'wanting to do it more' that I took forward to my next project *Dream Landing*; whilst acknowledging that 'surviving it', and 'being seen to do it' were the prominent stages of learning in *Open Desk After School*.

I felt this project was a good example of the intersection of four different working models in contemporary art of human interaction Kravagna (1999), as the project enabled me to:

- work with others in terms of the artists, funders, education officer, performer;
- create interactive activities in the workshop and performance event;
- take collective action in raising awareness of child poverty - still relevant today;
- engage the public in the participatory practice of the physical activity of opening and closing of the school desks to see the artworks.

This experience made me appreciate aspects of socially engaged practices (Lind 2010) and created another set of principles to guide my curatorial practice:

- Principle 7: To socially engage in participatory practice by: working with others, creating interactive activities, and promoting collective action (Kravagna 1999).
- Principle 8: To act as a 'curatepreneur' by following the seven inter-related stages of the 'Confidence Curve' (UnLtd 2012).

4.0 Public Work 3: Dream Landings (2006)

I was developing into a 'curatepreneur' with a strong sense of independence, ownership, and an orientation towards collective action. I valued the informal working arrangements with artists that keep bureaucracy to a minimum, and a trust in engaging with interactive activities with the individual and the community. The *Dream Landings*¹³ project was conceived from a conversation with one of the artists in a show I co-curated in 2002 entitled *Domestically Spaced*¹⁴ at Space-Station Sixty-five in East Dulwich. The artist exhibited an artwork in the show that consisted of stitching shirts together to make a tent over the duration of the show. We spoke about the possibility of artworks made from pillowcases, as the conversation progressed, a Creative Curatorial Idea (CCI) popped into my head: "Wouldn't it be great to put artwork on pillowcases and display them on the beds?" In 2002 this became one of my 'unrealized projects' a term coined by Swiss curator Obrist (2007) as cited in (Lamm 2011:35). In my case, a CCI looking for a site, a complete reversal to the site inspiring the CCI - now the *What* was looking for a *Where*.

This 'unrealized project' always remained at the back of my mind, whilst I carried on curating other shows. I was continually 'site profiling', but found bedding shops proved too commercial for the project and the project would have no meaning for their business. Although Selfridges was famed for its art projects, e.g. Sam Taylor-Wood's largest and longest panoramic photograph masking the scaffolding in place in 2000, it ran its bedding departments as concessions. It was not until I took a trip to the Watford shopping centre in 2005 and visited John Lewis to have a look at their Bedding Department that I found the site I was looking for. I moved beyond 'site profiling' which served me well for curating site-specific public art exhibitions when looking for a site to curate a 'place-specific public art exhibition'. I needed to assess whether the location is a 'great public space' in terms of a place where social and economic exchanges take place, friends run into each other, and cultures mix. In evaluating thousands of public spaces around the world, Projects for Public Spaces developed 'The Place Diagram'¹⁵ as a tool to help people in judging any place. I was impressed by what place-making could offer 'Public Art as Self-organisational Practice' with the following values: community-driven, visionary, culturally aware, ever changing, transformative, context-sensitive, inspiring, collaborative and sociable (O'Neill

¹³ Jagiello, J. (2013) *Dream Landings*. <http://www.artgoingplaces.com/dreamlandings.php> [Accessed 01 January 2013]

¹⁴ Jagiello, J. (2013) *Domestically Spaced*. <http://www.artgoingplaces.com/domesticallyspaced.php> [Accessed 01 January 2013]

¹⁵ Project for Public Spaces (2013) *What Makes a Successful Place?* <http://www.pps.org/articles/grplacefeat> [Accessed 01 January 2013]

and Doherty 2011). Whilst acknowledging all that place-making is not: imposed from above, reactive, design-driven, privatized, dependent on regulatory controls and cost/benefit analysis, emphasizing 'Public Art as Regulatory Practice' (O'Neill and Doherty 2011).

The 'place-profiling' of the Bedding Department of John Lewis, Watford (Appendix 4) convinced me it would be an ideal place for the implementation of the CCI. I was placing art in a public space to generate a renewed interest in art, not as pure aestheticism but as a conversation between artworks available to everyone, not as merchandise but as a communal social experience. So from a Public Art perspective why would John Lewis be interested in this communal social experience in their store? Many good arguments can be put forward on the benefits of Public Art (Selwood 1995), but is this good for business - branded spaces that employ strategies for the production of their corporate image and ultimately corporate profit whose ideal public is the anonymous mass of consumers. The Executive Director of Public Arts puts the case for art being good for business in terms of competitiveness and sees branding as a need for individuality to break out of uniformity and blandness (Powell 2004). I realized that the blurring of the boundaries between the private sector and the public sector, business customer and 'the community', and the continual demand for cultural strategies combined with the growth of culture-led generation, leads to: **Culture = Value = Good Business**.

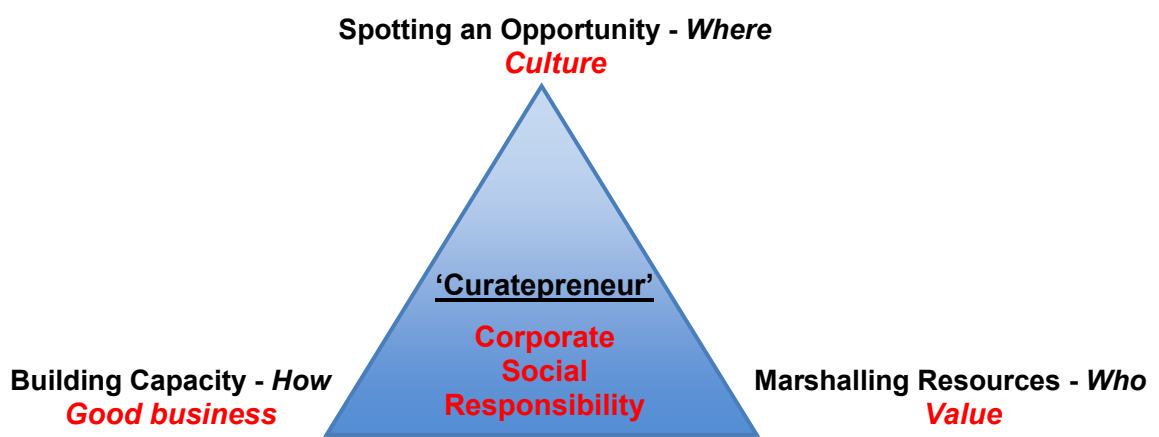


Figure 17: Independent Curatorial Entrepreneurial Model - 'Art for Business'

This can be achieved through contemporary Public Art that is known for its site-specificity developed for a particular place; reinforcing its individuality. The benefits are a mix of the 'hard sell' with 'soft skills'. The employment of the 'feel good factor' in putting creativity and innovation over the company's usual business needs. This gives the business a sense of social responsibility that reaches beyond purely commercial gains, a perceived community benefit based on being seen to 'put something back' which attracts the media,

and enters into the company literature through staff newsletters and annual company reports. As I watched the customers, I realized that there was a wide ethnic mix in the Watford area which was yet to be fully reflected in the Watford John Lewis customer base. There was a real opportunity to reach the diverse local community by focusing on what inspired them to settle in Britain, to record their dreams and aspirations of what Britain would be like and what they could achieve. The pillowcase was the perfect visual medium for this exhibition as dreams most often occur when we are sleeping. The timing of the exhibition would be important to its impact, and Black History Month in October was chosen. However, the remit was wider than just Black History it also encompassed the personal histories of the artists' families all of whom captured very personal aspirations, thoughts and dreams about immigrating to the UK based on their own or their families' experiences, onto their pillowcases using a range of creative techniques (Appendix 5).

The Creative Curatorial Idea is usually enough to filter upwards in the organization: for example, from myself as a volunteer up to the Public and Community Manager to the Senior Curator to the Director of the Museum in MoDA's case; from contact with the Education Officer to Marketing Department to the Manager of the Arts Centre (Millfield Arts Centre); and from a conversation with 'Mrs Perkins' a Role-play teacher to the Education Officer to the Director of the Museum (Ragged School Museum). For *Dream Landings*, I formulated the following Creative Curatorial Idea (CCI):

'Dream Landings, a Public Art Exhibition of artwork on pillowcases on the beds in the Bedding Department of John Lewis, Watford during Black History Month (2006) celebrates the dreams and aspiration of people settling in Britain whether refugees, migrants, immigrants, displaced peoples, political dissidents, or asylum seekers'

However, I had no personal contact at John Lewis. So I paid a visit to the Bedding Department to talk to the sales staff. This did not yield any results in filtering the CCI upwards. I would have to change tack and pitch the idea to the top of the organization. In order to filter it downwards I formulated the following pitch:

'Dream Landings is designed as a minimum intervention Public Art Exhibition with maximum store impact - a contemporary art exhibition with a difference to be displayed in the Bedding Department of the Watford Store during Black History Month in October 2006. The aim of the *Dream Landings* project is to enhance the brand reputation of John Lewis both internally and externally for the business through a high quality Public Art Exhibition, which meets the Corporate Social Responsibility Agenda. This is a business opportunity for John Lewis to show how

highly original and creative it is in its Watford store in reaching its ethnically diverse customer base.'

An opportunity then presented itself: the Chairman of John Lewis, at the time, was paying a visit in April 2005 to the Business School at Middlesex University to deliver a Distinguished Lecture. I prepared a 2-page pitch and a folder of Public Art Exhibitions that I had curated in the past, and presented it to him. I pitched the CCI to the Chairman, an opinion leader of: "higher socioeconomic status, with more formal education, with greater degree of mass media exposure" (Rogers 2003: 308). I realized the opinion leader could filter the idea down using his network of strong ties throughout the organization, the strength of which led to a number of innovative-decisions being made leading to its adoption.

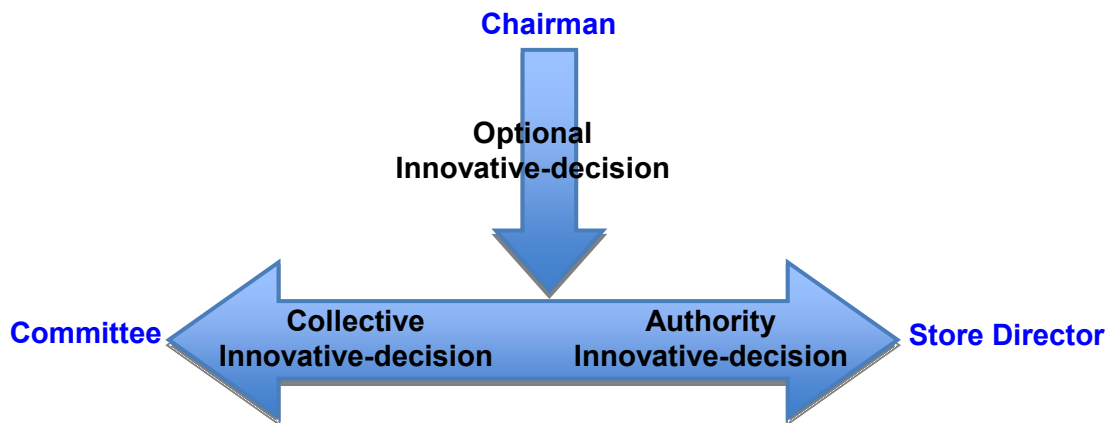


Figure 18: 'Strength of strong ties' - Chairman of John Lewis

The store director's hierarchy network of strong ties lead to the implementation of the CCI.

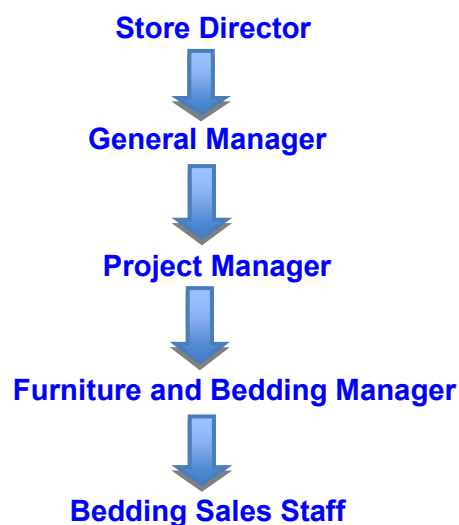


Figure 19: 'Strength of strong ties'- Store Director Watford

I found myself working positively with the opinion leader's near-peer networks: the Store Director; General Manager; and Project Manager; as well as working closely with the Furniture and Bedding Manager, and the sales staff. My previous experience of partnership building was through the Education Officers, now it was my responsibility to initiate the partnership building. The only way to achieve this was to expand my personal communication network to a 'personal radial network' consisting of a set of individuals who are linked to a focal individual but do not interact with one another (Rogers 2003).

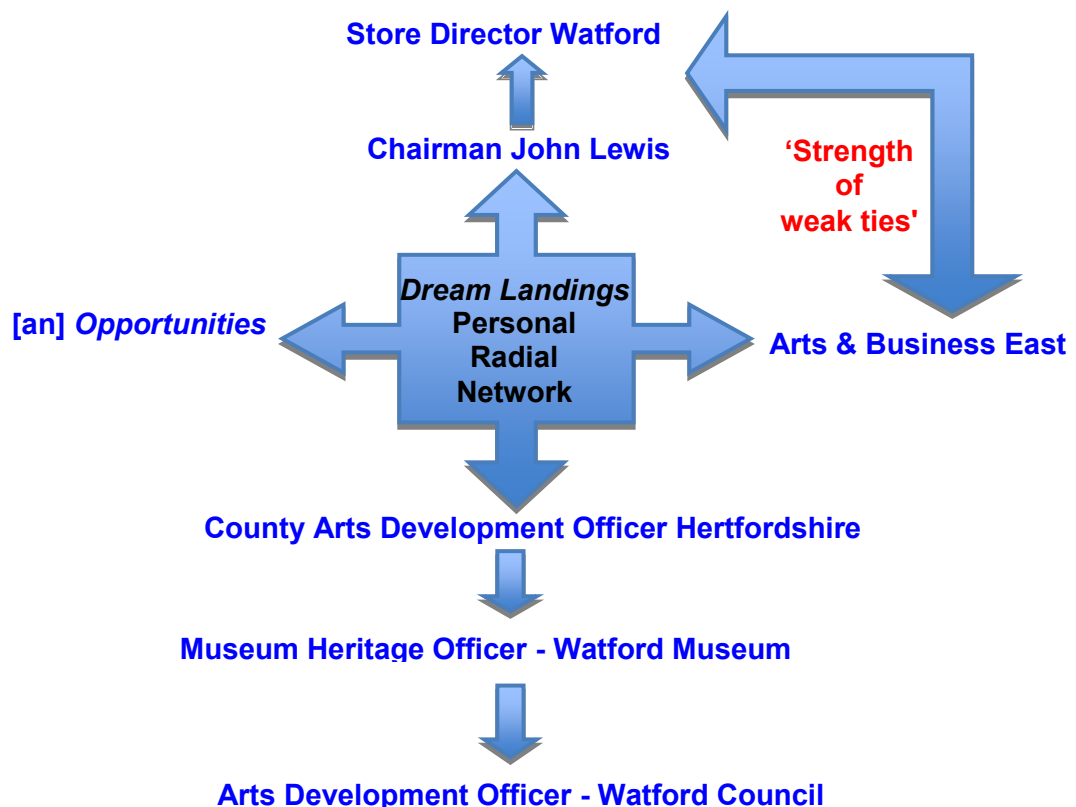


Figure 20: *Dream Landings* - Personal Radial Network

I was encouraged by the Store Director to provide a half-hour communications talk to the sales staff to adopt the CCI. They were crucial to the success of the exhibition, as in their customers' eyes they were the invigilators of the show. I worked with the Marketing staff to publicize the show internally in John Lewis's Gazette and Chronicle, the staff in Visual Merchandising to create the Window Display, and with the Photographic Studio who took photographs of the pillowcases for the website. The Museum Heritage Officer at Watford Borough Council and the Arts Development Officer assisted in choosing the 18 artists out of the 60 proposals received in response to an *Opportunities* advert in [a-n] magazine (2005). The Museum Heritage Officer was instrumental in the running of The BIG DRAW

events accompanying the exhibition, as well as offering *Dream Landings* a permanent legacy on the Watford Junction website¹⁶ funded by the Heritage Lottery fund.

The advantage of using a 'personal radial network' is that they are less dense and more open to exchanging information with the wider environment and are positively related to innovativeness. My contact with Arts & Business East based in Cambridge secured the partnership with John Lewis and enabled me to apply for matched funding. It also activated the 'strength of weak ties' by linking individuals only marginally included in the current network of contacts. A chance meeting with such an acquaintance reactivates the 'strength of weak ties' (Granovetter 1973). This was the case in point between the Store Director of Watford and Arts & Business East. It transpired that the Store Director of Watford was previously the Store Director of Cambridge and had worked with Arts & Business East before. This assisted in securing matched funding.

The key priority for Arts & Business is its development of new audiences, and this was important in securing funding for the project using the strap line: "art is not made for an audience, but instead creates an audience" (Van Tuinen 2008: 56). Bourriaud (2002) refers to the audience as 'participating viewers' or 'the beholder' in negotiated relationships encompassed by relational art, as the witness, associate, customer, guest, co-producer and protagonist. Lacy (1995) in her 'model of audience-centered interactivity' defines the audience in terms of an 'evaluative construct' enabling the understanding of interactivity within the 'work process'. Lacy (1995: 178) describes her model as 'non-hierarchical in intention' and allowing 'continual movement back and forth' along the concentric rings, but with 'more responsibility assumed ... more central the participant's role in the generation of the work.' I turned to her model to formulate an analysis of the possible audience interactivity with the *Dream Landings* Public Art Exhibition.

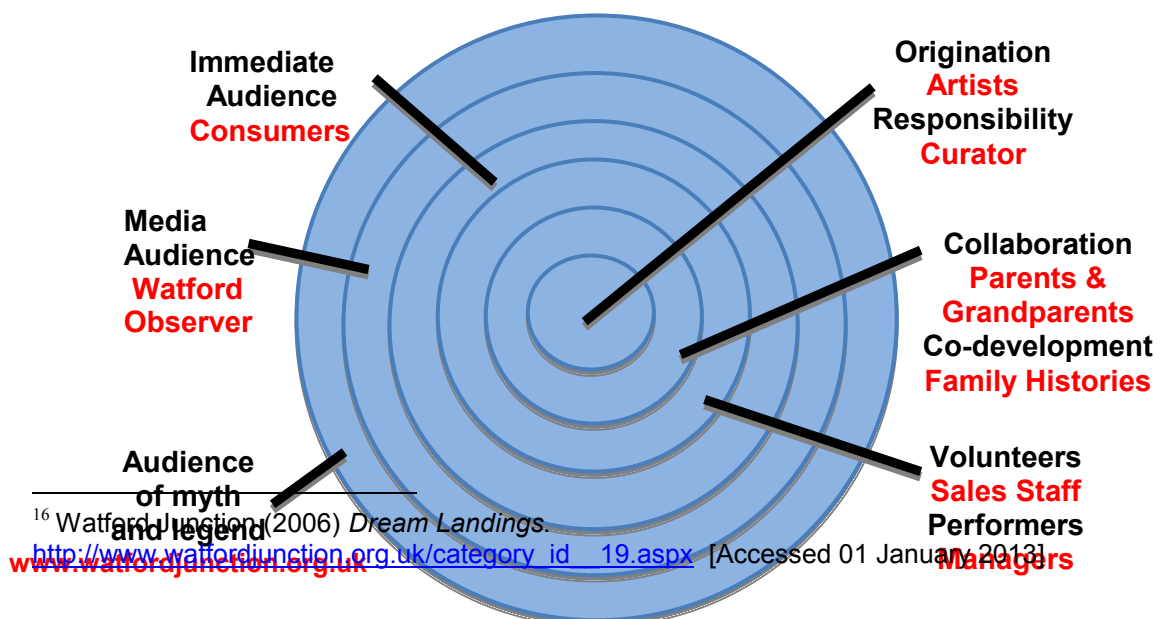


Figure 21: 'Audience-centered model of interactivity' - *Dream Landings*

In *Dream Landings* the 'origination and responsibility' without which the artwork would not exist was on examining the model in more depth to create a new art audience of 'consumers'. Skeikh (2008: 32) talks about: "... the notion of public in plural sense as multiple, co-existent publics – historical (residue), actual (present), and potential (emerging)." The customer base, the 'consumers' could be broken down further, into the:

- 'historical' consumers who needed to be lured back;
- 'actual' consumers who needed to be retained so as not to drift into being 'historical' consumers;
- 'potential' consumers who are the new customers referred to as 'new audiences'.

Indeed a 'new audience' is created when art functions as a relay within intimate networks of communication. This makes it possible to experiment with new potential connections and a new social synthesis as the Arts & Business East Evaluation Report comments illustrate (Jagiello 2006). It is clear that these struck a chord with the audiences ('historical' consumers) measured by the power of the personal stories that were evocated:

"...she found the biographies most moving. When asked which was her favourite, she commented on the footprints pillowcase, and the fact someone had walked for 2 weeks to get onto our shores."- Manager Furniture Department (Jagiello 2006: 29)

The customers ('actual' consumers) were stuck by the emotional content:

"I don't know if it changed their perception. For some of them, yes. They asked: What's this about? Once they read the stories about it. They were taken aback, and emotional and sympathetic, as they didn't realize how hard it was for immigrants."- Bedding Department, full-time staff (Jagiello 2006: 29)

The new audiences ('potential' consumers) who came to John Lewis primarily to see the exhibition enjoyed the link between the John Lewis store and the community it serves:

"I enjoyed seeing our local department store, one of a chain, became truly local on this occasion, by working with the museum among others to make the store feel more relevant to Watford"- Visitor 3 (Jagiello 2006: 30)

The comments in personal testimonies, qualitative assessments, anecdotes, and case studies fed back the 'intrinsic values' of the *Dream Landings* project – a set of values that relate to the subjective experience of the exhibition.

The Arts & Business East partnership matched funding scheme demanded more, and was very specific as to how the Evaluation was to be carried out with the identification of Artistic Objectives, as well as Business Objectives where each Objective would be supported by a Measure of Success, and Sources of Evidence. I had to be clear about the Artistic Outputs and Outcomes - these came easy to me. It was far more difficult to elicit the Business Outputs and Outcomes, formulated as:

- (i) Improved customer perception by *building an understanding of the John Lewis brand within the local community*;
- (ii) Improved perception by current partners *with a practical opportunity for John Lewis employees to be involved with community work on the shop floor*;
- (iii) Improved perception of John Lewis in the recruitment market, *if all is equal in terms of position, salary and perks then young graduates are looking more closely at the company they will work for and how it contributes to the society they live in and its future development*.

I came to understand that institutional values played a larger role and if my project was to succeed I would need to negotiate a balance between intrinsic values, institutional values, and instrumental values, known as the 'The Public Values Triangle' (Holden 2005).

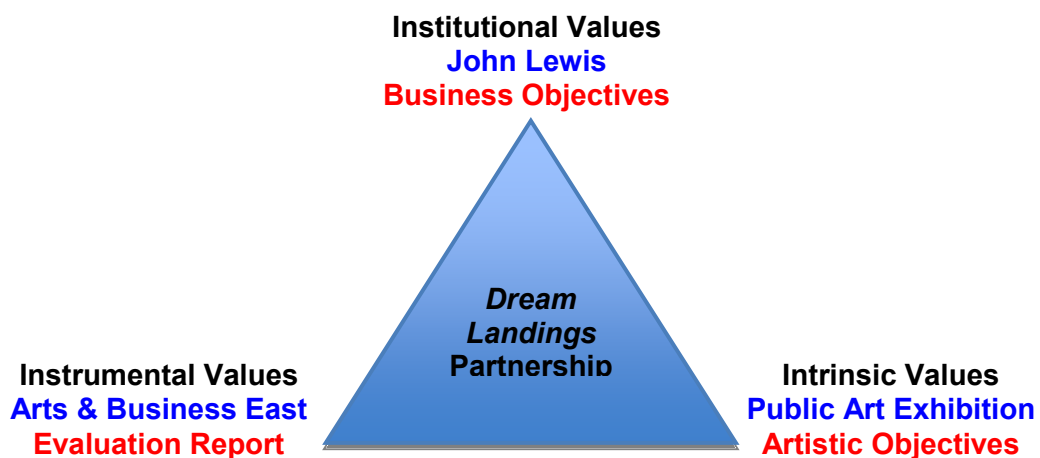


Figure 22: The Public Value Triangle - Dream Landings

Institutional values relate to the process and actions that organizations adopt when they interact with the public: "...concern for the public – putting the public first – goes beyond ideas of customer care and marketing, because it is not motivated simply by profit" (Holden 2005: 9). The institutional value of the *Dream Landings* project to its John Lewis customer base recognized the importance of maintaining the commercial aspects of the Bedding Department, which is to sell beds:

"I thought it worked well. When a customer came to buy a mattress, they also commented on the pillowcases and the exhibition. I pointed out each pillowcase had

a different story from the artist, if they would like to read the information on it at the end of bed. Customers spend time after they bought the mattress looking at artist's work, and then I would invite them to put their comments in the book. Yes, a lot of people were happy to do so.”- Bedding Department staff (Jagiello 2006: 29)

The public were primarily interested in the intrinsic and institutional values focusing on a: “... sense of personal and community identity that culture provides, offered in a way that is open and easy to engage with” (Holden 2005: 23). Whilst, instrumental values relate to the ‘knock-on’ effects of culture, and are captured in ‘impact’ or ‘outcome’ studies that focus on the social significance of investing in culture such as reaching new audiences: “artistic and cultural value is ... elusive and wide-ranging, relating to individual and collective experiences ... that cannot be meaningfully reduced to financial terms” (Throsby 2005). This is best summed up by the following quotation from the *Dream Landings* Comments Book:

“People came in to buy the pillows, especially the bus map. I explained it's an exhibition. It's good and unusual. They asked: “What does it mean?” I said: “Read here, it will tell you why the pillowcase came about.” They liked it, a good idea. Very good, a bit different. If we stocked them, we would have sold some.” - Bedding Department part-time staff (Jagiello 2006: 29)

The impact of the *Dream Landings* project is the permanent legacy left on the Watford Junction website funded by the Heritage Lottery Fund. Watford Borough Council ran Big Draw events in the Watford Museum, Harlequin Shopping Centre, and the local girls Grammar School, from which three single pillowcases were added into the exhibition. These events were commended at The Big Draw Awards 2007 to encourage the public to draw. *Dream Landings* was short-listed for two Arts & Business Awards (at their 29th Award Ceremony at the Hayward Gallery) in two categories: ‘Creativity’, and ‘Diversity’. The *Dream Landings* project was selected as an example of good practice and ‘inspiring others’ to be presented at Diversity Interactive Forums sponsored by Heritage Link¹⁷. At the Black Environment Network Conference 2007 held in Roots (London) the *Dream Landings* project was presented with an accompanying visit to *To Do Justly, To Love Mercy* (2007) a Public Art Exhibition during the 200th Anniversary of the Abolition of Slavery. It appeared on a professional practice module on the BA Fine Art at the University of Chester and was one of the case studies on the MA dissertation at Kingston University on ‘Art in Business’.

¹⁷ Dove, A. (2008) *Embracing Difference* [Heritage Link Diversity Programme 2006-2008]. http://www.theheritagealliance.org.uk/diversity/wp-content/uploads/EmbracingDifference_web290808.pdf [Accessed 01 January 2013]

During the implementation of the *Dream Landings* project I was successfully managing an Arts & Business East partnership to harness the characteristics of entrepreneurial leadership of partnership working for the: "... caring for cultural objects, products and services (the aesthetic view). Also values that are inherent in a society (social view), values that relate to those in power over particular interest groups (managerial view) and the general interaction with the equilibrium economic structure (the neo classic economic view)" (Geursen and Rentschler 2002: 9). I took a number of principles forward to my next show:

- Principle 9: To strive to develop new audiences who come across Public Art as part of their daily lives.
- Principle 10: To create a balance between institutional, instrumental, and intrinsic values to develop a 'Public Art Values' Triangle.
- Principle 11: To acknowledge the importance of the 'strength of weak ties' in my 'personal radial networks' when building partnerships.

The 'strength of weak ties' was reactivated 6 years later when the Store Director of John Lewis (now at the Kingston store) contacted me to invite me to put proposals forward for the 1st Kingston Arts Festival. Upon seeing 'The Undercroft', a 12th Century vaulted cellar in the basement of the John Lewis Kingston store, the Creative Curatorial Idea came to me: A Public Art Exhibition entitled 'Stellar Sculpture Cellar: From the Depths of the Thames' inviting artists to make work from or inspired by debris washed up by the River Thames.

5.0 Public Work 4: Sculpting the Suburban Landscape (2007)

*Sculpting the Suburban Landscape*¹⁸, my last outdoor show at MoDA, was linked to the indoor show 'The Suburban Landscape: Two hundred Years of Gardens and Gardening'. Each garden plot acted as a laboratory for architectural installations of theoretical, spatial, and material speculations that embodied the practice of experimentation. The garden plots were a departure from previous MoDA shows, which just worked off the natural 'architectural' features found in the landscaped environment. This meant that the garden plots also depended on what happened in them, what kinds of interactions took place to create them, as the role of the viewer shifted from being a spectator to an actor. The initial discussions of how to link the indoor and outdoor show culminated in the Creative Curatorial idea of creating 10 garden plots using fencing and hedging in which 10 artists could make sculptural interventions inspired by different cultural traditions in challenging the notion of a traditional English Domestic Garden in multi-cultural Britain. The exhibition opened with a combined launch event, accompanied with a study day, 22 school visits with 5 additional half-day workshops for 5-12 year olds, and 2 full day workshops for 8-14 year olds. The total cost of the project was £37,000, in which the Arts Council of England Grant of £15,000 was secured for the outdoor component (Grant No: 5836121 on 24th January 2007). The project would meet the Arts Council's aims by combining sculptural interventions and installation art, artefacts and objects to open up debates into how the suburban landscape can be perceived as a diverse cultural product worthy of scholarly study and interpretation.

When managing public money in the form of a grant, a number of managerial values come into play: success, standards, accountability, responsibility, and efficiency. These are informed by ethics, values, and responsibility to the notion of 'Public' – public money, public institutions, and the visiting public. Hall and Robertson (2001) identify six claims they believe 'Public Art' can make in improving peoples' lives. These claims were used to structure the *Sculpting in the Suburban Landscape* funding application, in promoting:

- a sense of community and local awareness of cultural identity by diverse cultural responses to the notion of an English Domestic Garden - *Institutional Value*;

¹⁸ Jagiello, J. (2013) *Sculpting the Suburban Landscape*.

<http://www.artgoingplaces.com/sculptinginsuburbanlandscape.php> [Accessed 01 January 2013]

- the development of social networks and tackling social exclusion through a study day linking two hundred years of gardens and gardening - *Institutional Value*;
- a sense of place and the connections between communities and places through planned school visits - *Intrinsic Value*;
- an educative function for visitors using educational worksheets - *Intrinsic Value*;
- a civic identity in the notion of the English Domestic Garden - *Instrumental Value*;
- a provocation for social change by encouraging participation in BBC Breathing Spaces - *Instrumental Value*.

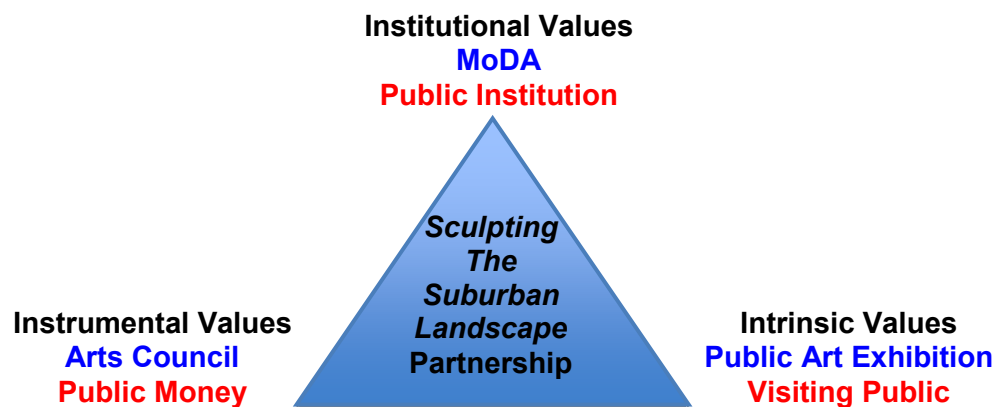


Figure 23: The Public Art Value Triangle - *Sculpting the Suburban Landscape*

Hall and Robertson (2001) also state three intermediate outcomes in what ‘Public Art’ can deliver. On reflection it is these that I am most comfortable with. Firstly, curating Public Art Exhibitions that aesthetically enhance environments; secondly, acting as a medium for communicating symbolic meanings, inherent in the history of the sites that I choose to curate in; and thirdly, promoting participatory and co-operative activity which occurs in my relationships with artists and the public through the invigilation of my exhibitions. These are irrespective of whether my exhibitions are funded or not.

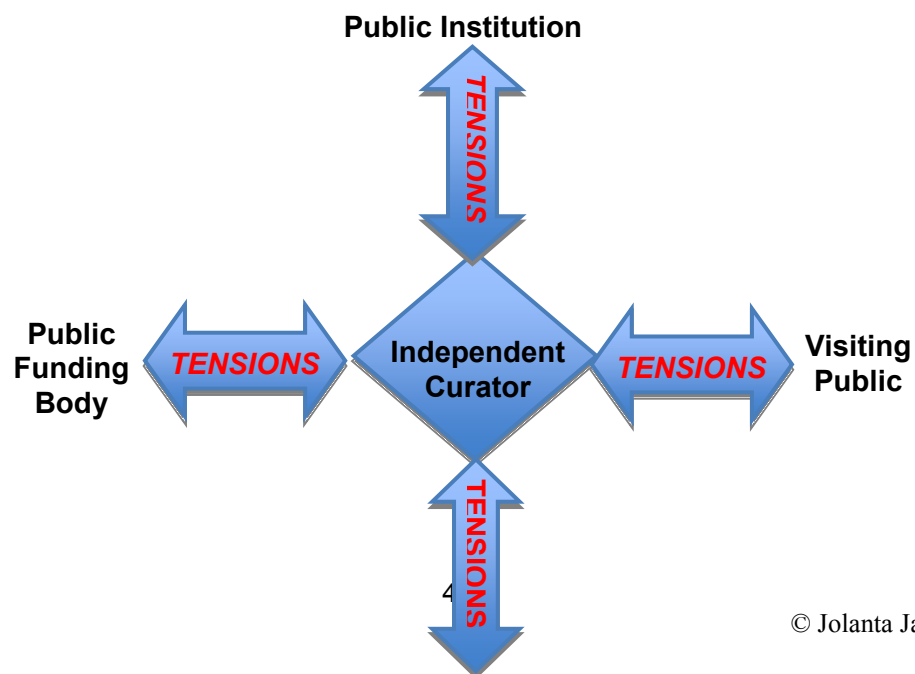
Sculpting in the Suburban Landscape presented me with a series of ethical dilemmas. In strict terms, ethics is defined as the morality of our actions. Naming the ethics of my curatorial practice is, more often than not, to enquire into the realm of the moral imperative. The general conception of ethics is “after all a study of value – not *what* we value, but the normative question of *what is right* to value” (Gilbert 1996: 231). To ask this question of ethics is to ask what the values that govern notions of responsibility, where the moral imperative is tested to its limits:

“Contemporary curatorial practice exists in a zone of tension; it operates and develops in zones of conflict that arise through interactions between: the artist and his or her work; the artist and the curator; the work, the curator, and the artist; the

curator and the work; the curator and the institution; the artist and the public; the work and the institution; and so on. ... The many relationships involved in curatorial practice constitute a managerial nightmare because they offer unexpected events and resistance, and as I mentioned before, the tension is ambiguous.” (Gilbert 1996: 231)

Gilbert (1996) advocates a curatorial agency operating in the realm of relationships and negotiations between the exhibitions and its multiplicity of meanings and responsibilities. A number of challenges were faced by the curator in managing *Sculpting the Suburban Landscape*, when tensions arose between: an artist and the curator; the institution and the curator; the funder and the curator; and the landscape designer and the curator.

Tension between the artist and the curator occurred when one artist did not fulfil their obligation to their proposal in terms of quantity and quality of the artwork produced. My preferred strategy as a curator would have been to replace the artist with another artist out of the proposals submitted, who could fulfil their obligation, and reallocate the funds appropriately. However, the institution (MoDA) was reluctant to pursue this strategy, this created tension between the public institution and the curator, as the artist was left thinking they were entitled to their full payment for the implementation of half their proposal. In a protracted battle in which the artist involved the funding body, this created tension between the curator and the funding body (Arts Council) responsible for public money. I finally agreed to settle by paying a proportion of the costs based on the sections of the proposal that were implemented. This has been my only experience to date of how one artist could create so many disharmonies in a group of artists working for the good of the show rather than just for themselves individually. This I try and avoid by carefully selecting artists who are fully versed in working within the dynamics of a group show and the responsibilities they have in fulfilling their proposals, to manage their expectations more effectively.



Public Artists

Figure 24: Moral Curatorial Imperative - Managing Expectations

Another issue occurred over the agreed fixed fee for the fencing to be erected, creating tension between the landscape designer and the curator. As there was a national shortage of fencing, the time frame to complete the installation grew shorter and shorter, which meant the work could not be completed on time without extra labour being brought in. The reluctance of the landscape designer to subcontract the fireproofing and the painting of the fences necessitated the curator stepping in to complete the work on time. Again a battle took place, this time over at least 10% of their payment, creating tension not only between the landscape designer and the curator, but the funding body and curator due to the landscape designer involving the funding body in their dispute. This time the institution MoDA stepped in to settle the payment. The learning I took away from these experiences was the importance of managing these tensions by managing expectations more effectively within the 'The Public Art Values Triangle'.

I now manage expectations effectively with the artists by sending an Artist Brief out. I am always aware of the tension between the curator's concerns as to whether the artworks will contribute to the curatorial theme, and the artists that their work will be sublimated to the curatorial theme. The artists' initial ideas are discussed at the on-site visit, and then the artwork proposed is confirmed in writing in a submitted proposal. On reflection, this proposal then forms a contract of trust as to the artwork that will be produced, and this becomes the moral obligation. I rely on artists to inform me if there will be any deviation from what has been agreed. It is not always possible to accommodate an artist's artistic practice at the expense of the curatorial theme. All the artworks produced by artists should respect the theme. If any artwork is damaged during the installation, then a financial payment of compensation and an opportunity to install photographic documentation of the artwork to prevent any further damage to the artwork is offered.

However, it is important to treat artists sensitively and as fairly as you can whilst holding onto the curatorial theme. Artists will always surprise you as to how they can meet the theme and it is important to remain open-minded and be prepared to negotiate. It is important to continually develop and clarify the relationship between the establishment of the theme at the initial stages with the artists before receiving the submitted proposals that indicate the range and the scope of possibilities inherent within the theme. Only in the

case where a timeframe is so short, do I as a curator follow through the initial conceptual framework by allowing individual works that have already been produced to a pre-existing thematic. My preferred curatorial style is to enable the production of new work to generate the final composition of the exhibition both materially and conceptually to a theme.

Public Institutions have their own codes of ethics, e.g. The International Council of Museums (ICOM) adopted its Code of Ethics for Museums in 1986 and revised them in 2004. It establishes the values and principles shared by the international museum community. The Museum Association Codes of Ethics¹⁹ states that: “museums hold collections in trust for the benefit of society; focus on public service; encourage people to explore collections for inspiration, learning and enjoyment; consult and involve communities, users and supporters; acquire items honestly and responsibly; safeguard the long-term public interest in the collections; recognise the interests of people who made, used, owned, collected or gave items in the collections; support the protection of natural and human environments; research, share and interpret information related to collections reflecting diverse views; and review performance to innovate and improve.”. The emphasis is very much on the collections, the focus on public service and the benefit of society.

However, for independent curators ethical standards can only be maintained within our own particular practices. This is reliant on the self-monitoring of our practice with its own principle of ethics. Our focus is on the artists who invest their trust in a curator, and to be ethical, curators should defend the work of artists, respect the implications of their works of art, and act with intellectual integrity. An exhibition is a project that should be realised in collaboration between artists and the curator. The curator should have a responsibility to present a diversity of works of art to the public. The curator should maintain equity across the artists in terms of the quality of the work, the time put in, and meeting their artistic proposal, especially in funded projects there needs to be a balance between expenses, materials, labour, and quality. I believe the curatorial process is a collaboration of mutual trust between the artist and the curator - trust is crucial on both sides for success.

For artists dealing with making Public Art, in order to avoid ‘the public sculpture problem’, artworks need to be produced that engage the public’s understanding and respect, and survive intact the duration of a temporary exhibition (Alloway 1972). I set expectations for artists to follow as an example of good practice – by taking into account the completion of a risk assessment, which includes weather-proofing, fire-proofing, and issues of installing

¹⁹ Museums Association (2013) *Code of Ethics*. <http://www.museumsassociation.org/ethics/code-of-ethics> [Accessed 01 January 2013]

their artwork securely against theft within Health and Safety requirements. Artists are encouraged to install and de-install their artwork in accordance with the agreed location. I work with artists to create a coherent and cohesive exhibition in an atmosphere more conducive to compromises being made on both sides. I feel invigilating the exhibition is very important for the curator and the artists to engage them with the visiting public, and to gauge how the show is being perceived and received by visitors. Any accompanying artist statements and biographies are produced by the artists with a non-arts audience in mind. Artists clearly explain to the visiting public how their artworks meet the theme and support their artistic practices. There is very little reference to art theory. My preference is for vital information to be accessible including the labelling, signage and maps of the artworks. I do not mean to diminish the on-going importance of theory, but will echo the suggestion made by Crow (2000) in the field of Art History that the activity of curating can afford to sublimate theory. Rather than overwhelming the visiting public in the struggle of theory against itself, curating can now afford to acknowledge the works in the words of visual culture, for the public to experience art directly (Crow 2000). In *Sculpting the Suburban Landscape* artists produced their own educational worksheets with multiple-choice answers to engage the public with their artworks, as well as their own artist statements and artist biographies, which created the 'site-writing' for the exhibition from the artists' perspective (Appendix 6). My primary responsibility as a curator is to maintain integrity, intentionality, and the voice of the artist. I like to keep artists informed of the intellectual processes and the organizational processes involved in my curatorial practice: "since artists in large part define our curatorial practices - our methodologies, our negotiations, our ethical approaches" (Wallace 1997: 245).

No discussion of curatorial ethics can avoid theories around ethics. The French philosopher Rancière (2010) states that the reign of ethics is not the reign of moral judgements over the operations of art, but that ethics: "... is the kind of thinking in which identity is established between an environment, a way of being and a principle of action." (Rancière 2010: 184). I do believe this is possible through the curating of object-based contemporary art which is not elitist, or consumerist, but opens up spaces for creativity and communication. Bishop (2006) makes the point that: "...high culture found in art galleries is produced for and on behalf of the ruling classes; by contrast, "the people" (the marginalised, the excluded) can only be emancipated by direct inclusion in the production of work. This argument... assumes that the poor can only engage physically, while the middle classes have the leisure to think." (Bishop 2006: 254). It is this assumption that I want my curatorial practice to challenge. I am interested in what the non-arts public think, not in what they make under the guise of socially engaged practices. My reservation with

socially engaged practices is echoed by Kester (2001) who points out the risk of calling for democracy from a structure of social relations of inequality, which he further explains as: "... centred on the exchange between artist (which is viewed as creatively, intellectually, financially, and institutionally empowered) and a given subject who is defined a priori as in need of empowerment or access to creativity/expressive skills." (Kester 2001: 37).

Does being an artist in my own exhibitions present me with an ethical dilemma? I do not consider myself an artist-curator whose curatorial practice extends from being an artist. I feel I am able to keep my artistic and curatorial practices completely separate as a 'curator-artist' with the common threads being my improvisational approach to both.

Above all, I consider myself a curator first, and then an artist second, a welded metal sculptor to be specific. When I formulate a curatorial project and design the artist brief, I then work towards the artist brief in the production of my artwork as any other artist would. I consider it an advantage to be an artist in my curatorial practice, as I have an understanding of the artistic processes that artists engage in. I have never felt a dilemma even when the projects have been funded. I have never experienced the 'artist-curator' dilemma whose work as an artist is an extension of their curatorial practice, and in order to be defined and perceived as 'the curator' is in danger of being asked to remove their artwork in order to receive funding. Otherwise it will be perceived as an ego-driven or 'vanity' project that is not eligible for funding (Atkinson 1996). I have never been asked not to submit my work as an artist in a show I have curated or to withdraw any of my artworks. On funded shows, I make sure there is a selection committee that selects proposals based on criteria in which my proposal is entered anonymously, and in which I do not decide if it is selected or not.

Looking back, I have participated as an artist in 4 funded shows that I have curated. Each time I applied a set of ethical principles suitable to the circumstances surrounding each curated show. For *What's that in the Woods?* (2004) I entered an artwork entitled 'Round and Round We Go', as the grounds of Lloyd Park are expansive and all the artists who submitted a proposal that matched the artist brief could be accommodated. For *Open Desk After School* (2005) I submitted an artwork entitled 'Regents Canal Ripples'. The funding obtained from UnLtd was for the performance and workshop elements only, and did not include the production of the artworks. For *Dream Landings* (2006) I was represented by an artwork titled 'License to a New Life' based on my Polish grandfather who came to England as displaced person with his family. This was selected by a panel out of a total of 60 proposals, as representative of the experiences of the Polish community in Watford Junction. Finally in *Sculpting the Suburban Landscape* (2007) I chose to participate not by using one of the garden plots, but rather the area in-between

plot 4 and plot 5 on the stoned enclave near Goods-In with an artwork entitled 'How Does Your Garden Grow?' based on Derek Jarman's garden in Dungeness. I was comfortable in receiving no payment for the artwork but to have the opportunity to exhibit in the show. I would like to conclude my discussion of *Sculpting the Suburban Landscape* by drawing on the writings of curator and critic Lippard (1997: 286) supports my assertion that the moral imperative is to allow the Creative Curatorial Idea: "... to become part of the multicenter rather an elite enclave, sheltered, hidden from public view, or illegibly representing privileged tastes in public view." I believe I can achieve this by working collaboratively with artists through facilitation rather than empowerment. I create a shared vision of the curatorial theme and favour facilitating artists' creativity. I do not expect artists to make authorial sacrifices in the name of collaboration. In this regards, I see my practice closer to taking the role of an improviser and facilitator of temporary projects, 'Art in Public Places' that would otherwise have no existence outside of institutions. Lippard (1997: 286) has suggested an eight-point 'ethic of place' that I as a curator can subscribe to in curating Public Art Exhibitions that are:

- SPECIFIC enough to engage people on the level of their lived experiences, to say something about the place as it is or could be;
- COLLABORATIVE at least to the extent of seeking information, advice and feedback from the community in which the work will be placed;
- GENEROUS and OPEN-ENDED enough to be accessible to a wide variety of people from different classes and cultures, and to different interpretations and tastes;
- APPEALING enough either visually or emotionally to catch the eye, be memorable;
- SIMPLE and FAMILIAR enough, at least on the surface, not to confuse or repel potential viewer-participants;
- LAYERED, COMPLEX and UNFAMILIAR enough to hold people's attention once they've have been attracted, to make them wonder, and to offer ever deeper experiences and references to those who hang in;
- EVOCATIVE enough to make people recall related moments, places, and emotions in their own lives; and
- PROVOCATIVE and CRITICAL enough to make people think about issues beyond the scope of the work, to call into question superficial assumptions about the place, its history, and its use.

To curate art governed by the 'place ethic' is to understand that to "read a landscape in the geographical sense is to read its history in land forms and built structures, behind which lie the stories of the people who made that history, which in most cases can only

be guessed at.” (Lippard 1997: 287). I have come to the conclusion that the eight-point ‘ethic of place’ (Lippard 1997) is inherently linked to the ‘audience-centered model of interactivity’ (Lacy 1995) in the following way:

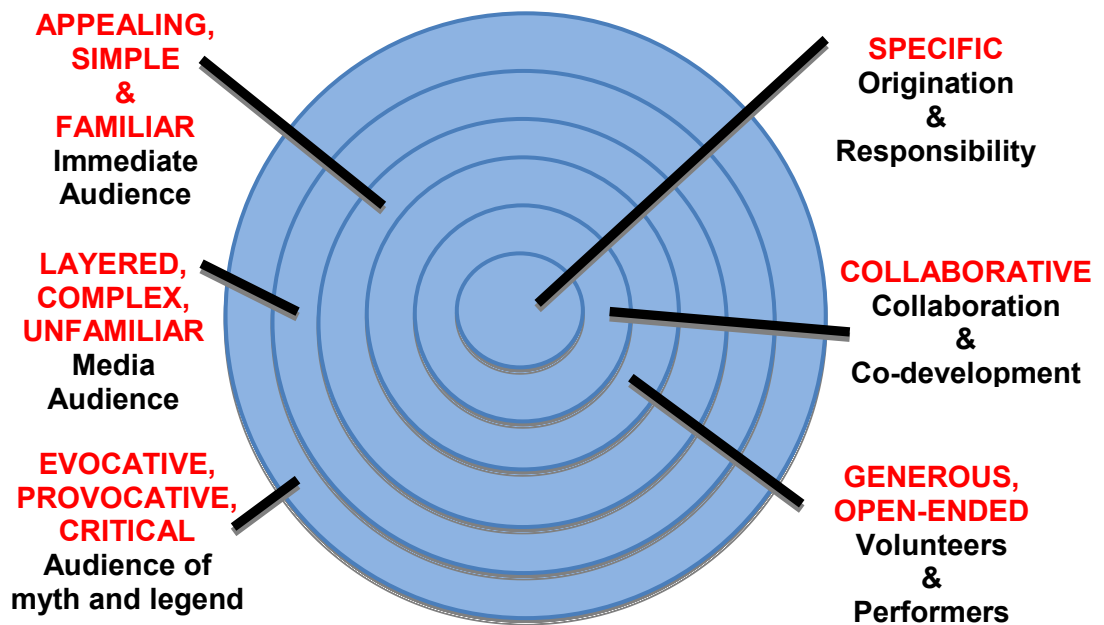


Figure 25: Combined Model of ‘Ethic of Place’ and ‘Audience-centered Interactivity’

It is this combined model, together with the following principles, that I brought forward to my next show *EdgeCentrics* (2008) in the Williamson Tunnels Heritage Centre during the Liverpool Biennial 2008:

- Principle 12: To manage the curatorial moral imperative of the tensions that can occur in ‘The Public Art Values Triangle’ as well as with artists.
- Principle 13: To apply the ‘ethic of place’ (Lippard 1997) and its inter-relationship with the ‘audience-centered model of interactivity’ (Lacy 1995) to my curatorial practice.

6.0 Public Work 5: EdgeCentrics (2008)

Sculpting in the Suburban Landscape was my last show at MoDA, which involved an interim report to secure the next 50% of the funding and a final evaluation report (Jagiello 2008) to receive the last 10% of funding my payment for organising and curating the exhibition. It was a great success in linking each of the objectives with the measurement criteria, and the evidence needed to support the claims that were made in terms of diversity, engagement, accessibility, and educationally. Due to the tensions experienced between the parties, and the ethical stance I had taken, it was to be my last show at MoDA. After being a self-appointed Curator-in-Residence for 5 years, I was now totally free to develop my curatorial practice without the security of the Annual Outdoor Group show at MoDA. During those 5 years I built up a curatorial practice of Public Art Exhibitions outside MoDA with: *What's that in the Woods?* (2004), *Open Desk After School* (2005), *Zoo-a-logical*²⁰ (2005), *Dream Landings* (2006), *BookMarked!*²¹ (2006), *To Do Justly, To Love Mercy*²² (2007), *Loose Dogs and Loose Artists* (2008): 3 of which were funded, and the other 4 were self-funded. The recognition of funded projects is important to my practice, but the self-funded projects offer a curator more opportunities to act as an outsider or rebel, to display the most striking art possible.

My next show took place in the city of Liverpool, the European Capital City of Culture in 2008. It was an opportunity for the city of Liverpool to change its image, raise its visibility and profile on an international scale, to generate considerable cultural, social and economic benefits, and act as a catalyst for the city's transformation through urban regeneration. Ullrich (2004) has coined the term 'outward attractiveness' to describe the 'attractiveness of the public space' in eyes of the visitors and tourists as a positive image of the city or region. More than 1 billion pounds was invested in the Arts over the three-year run-up, Ullrich (2004) questions why the Arts are used in this way:

²⁰ Jagiello, J. (2013) *Zoo-a-logical*. <http://www.artgoingplaces.com/zooalogical.php> [Accessed 01 January 2013]

²¹ Jagiello, J. (2013) *Bookmarked*. <http://www.artgoingplaces.com/bookmarked.php> [Accessed 01 January 2013]

²² Jagiello, J. (2013) *To Do Justly, To Show Mercy*. <http://www.artgoingplaces.com/todojustlytolovemeracy.php> [Accessed 01 January 2013]

“... why is it that art is suitable for polishing images or acting as colourful bait? ... generally positive qualities are associated with art. So adjectives such as “progressive”, “innovative,” “surprising,” “energetic,” and “authentic” are firmly attached to art ... Accordingly, a city that advertises itself with art in public space suggests that it possess an above-average number of open-minded citizens and politicians, is modern, open colourful, future-oriented, and certainly a good place to experience something exciting.” (Ullrich 2004: 402)

This was certainly the view of Liverpool City Council in the commissioning of French performance art company ‘La Machine’ at a cost of 1.8 million pounds to design ‘La Princesse’ a 15-metre mechanical spider, which roamed the city for 3 days from 5th to 7th September 2008 bringing in 150,000 visitors and generating world-wide media attention. Whilst all my other public works were publicly funded, *EdgeCentrics* was funded by private income in payment for a business contract in 2007 for a Business Consortium through my work with the Open University. This afforded me a level of freedom to fund a project to reach a wider public, namely the inhabitants of Liverpool - to give them an educational, elucidatory, explanatory, and innovative experience of art. The project came about through my ‘personal radial network’ built up on my yearly trips to Liverpool from 2006 to 2008 as part of the team of academics delivering the MA Marketing Management residential week. Through the Merseyside Partnership and the City Guides I came to know Liverpool as it prepared itself for the European Capital City of Culture in 2008.

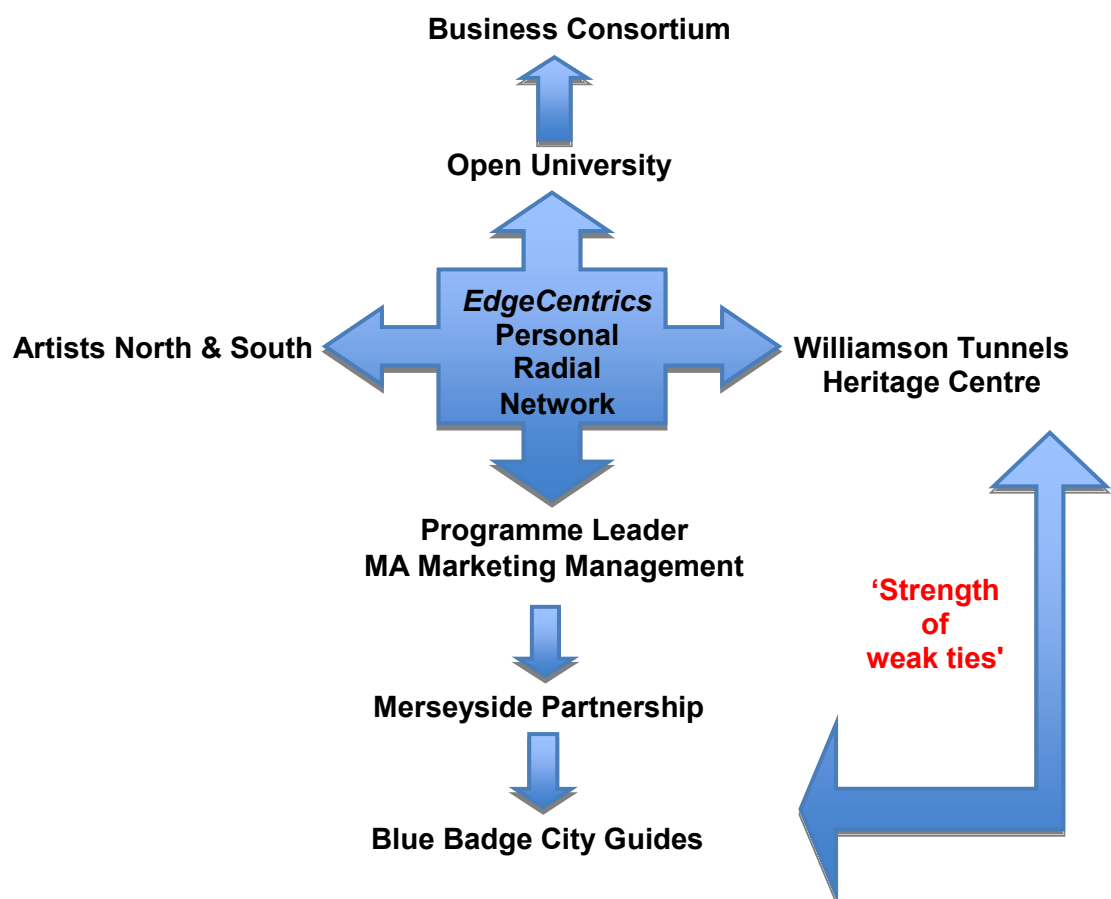


Figure 26: *EdgeCentrics* - Personal Radial Network

EdgeCentrics took place during the Liverpool Biennial, a collaborative curatorial platform for artworks to be especially commissioned mainly for non-gallery sites - it was this element that I could relate to as a curator. It was through a conversation in February 2006 with one of the Blue Badge City Guides, who knows the city well, that the Creative Curatorial Idea was born. She mentioned that under Liverpool's Edge Hill lies a mysterious underground labyrinth of tunnels and caverns built in the 1820s and 1830s by local philanthropist Joseph Williamson (known as 'The Mole of Edge Hill'), part of these tunnels are accessible with the opening of the Williamson Tunnels Heritage Centre in 2002. Many stories have been made up to explain why the tunnels were built, speculations include: to make use of the old quarries on the site to relieve the poverty in the neighbourhood; to give soldiers returning from the Napoleonic wars in 1816 a living as skilled bricklayers, carpenters and stonemasons, some going on to work on the railways from the 1830s onwards; to escape Armageddon (Williamson was a regular member of the congregation of St. Thomas), and for him and his fellow believers to emerge later to build a new city as 'King of Edge Hill'.

I subsequently paid a visit to the Williamson Tunnels Heritage Centre²³ on my next trip to Liverpool in October 2006. The moment I took a guided tour through the tunnels I knew I could formulate a project there to coincide with the Liverpool Biennial 2008 whose theme was 'MADE UP', but under the auspices of the Liverpool Independents. This umbrella organization is for local artists and curators to put on a show independently, normally around 20 to 40 shows are organised during the ten-week period. This is supported by a website listing and the distribution of 20,000 free guides and maps throughout the Biennial period. I wanted to facilitate local dialogues in opposition to the system of spectacle that makes up biennial branding tools for promoting tourism in a city. I wanted to be part of the Biennial, alongside universities and museums in the writing of contemporary art history, providing a debating ground for curatorial strategies. As a Liverpool Independents curator I wanted to be part of an important platform for curating contemporary art and its philosophy of 'curating the new' (Misiano and Zabel 2004). The opportunity arose to curate a Public Art Exhibition:

- in a venue outside the established Biennial circuit;
- for a new audience primarily visiting the tunnels with the art as an added surprise;

²³ Williamson Tunnels Heritage Centre (2013) *About the Centre*.
<http://www.williamsontunnels.co.uk/view.php?page=about> [Accessed 01 January 2013]

- with artists both from the North and South of England that were new to the Biennial.

This was an opportunity to be part of a recognized event covered by the press, attended by visitors from all over the world, where the local is validated, in which few local cultures anywhere, not even in big urban centres, can now validate themselves (Filipovic, Van Hal and Ovstebo 2010).

The individual authorial position of the Artistic Director of 'MADE UP' and then Director of the Liverpool Biennial enabled the institutionalization of multiple authorships through a network of collaborators including the Bluecoat, Open Eye Gallery, FACT, and Tate Liverpool. The Artistic Director was inviting other curators to share their curatorial vision delegating the choice of the artworks in the exhibition to other curators. I wanted to enter this network of collaborators as an independent curator seeking out the locality to establish links with local artistic and cultural practices at a '*g/local*' level - a combination of the words 'global' and 'local', where the mobility, openness, curiosity, and innovativeness of being global could be locally embedded (Seijdel 2009). Large-scale international group exhibitions lend themselves to thematic shows that generate short-lived temporal curatorial events of which *EdgeCentrics* during the Liverpool Biennial was one. The vision for 'MADE UP' (Domela 2008) was a celebration of the power of the imagination divided up into three categories, as in:

- 'hidden' covered over in artifice – cosmetics, city's identity, standing in for, and relational identity;
- '*make believe*' – rules of play, lies and deceit, creativity/re-creation, art and edifice, and magical realism;
- '*make believe*' – faith and imagination, fables and fabulous, tales/spin, lies and deceit, histories and myth, narrative/storytelling, and composition/music.

I chose the third concept '*make believe*' as I felt it more closely tied in with the mystery surrounding the purpose of the Williamson Tunnels. I wanted to create a locally embedded short-lived temporal curatorial event, as part of the 'MADE UP' thematic shows scattered all around the city of Liverpool.

With this level of clarity as an independent curator within the Biennial format I put my proposal forward to the Centre Manager of Williamson Tunnels Heritage Centre, on my visit to Liverpool in February 2007. Integrity and credibility was important to him, and it was only after he accessed the *Dream Landings* project on the Watford junction website that he was convinced that I had the credentials to make it happen, and accepted my

proposal during my October 2007 visit to Liverpool. The Creative Curatorial Idea behind the proposed project was for a Public Art Exhibition of diverse contemporary art responses to the theme of Liverpool's eccentric character sited within the underground labyrinth of tunnels at the Williamson Tunnels Heritage Centre where the artworks could be viewed on a guided tour through the tunnels. The details of the proposal were finalized on my trip to Liverpool in February 2008, with the show scheduled for one month from the 16th September 2008 to 19th October 2008, with a private view on 18th September 2008 of performances and tours of the artworks in the tunnels, all to a composition based on the sounds of dripping water. I wanted the exhibition to liberate the people of Liverpool from their routine perspectives, question the usual ways of thought, and to open new and unknown areas of experience through a tour of the art in the Williamson Tunnels to the sound of dripping water.

I needed to check that the project met the eight-point 'ethic of place' (Lippard 1997) in order for this Public Art Exhibition to have an influence upon the city it was located in. The project was:

- SPECIFIC - located in Edge Hill in Liverpool based on a local eccentric character embedded in the folklore, around this mysterious labyrinth of tunnels beneath the city of Liverpool engaging people on the level of their lived experiences;
- COLLABORATIVE - involving information, advice and feedback from the Blue-badged City guides, Friends of Williamson Tunnels, Williamson Tunnels Heritage Centre staff, and the Merseyside Partnership;
- GENEROUS and OPEN-ENDED - accessible to a wide variety of people from different classes and cultures, both to an arts audience through the Liverpool Independents, tourists visiting Liverpool during its European Capital City of Culture, and the local residents of Edge Hill;
- APPEALING - visually eye-catching, and the location of the labyrinth of tunnels would be memorable;
- SIMPLE and FAMILIAR - accessible to potential viewer-participants as part of the Williamson Tunnels tours given by volunteer guides through the tunnels;
- LAYERED, COMPLEX and UNFAMILIAR - with artworks to hold people's attention once they've been attracted towards visiting the Tunnels, and to offer even deeper experiences and viewpoints on art and eccentricity;
- EVOCATIVE - enabling people to recall related moments, places, and emotions in their own lives into the mysteries of our human motivations, drives and desires, and the power money gives you to play these out;

- PROVOCATIVE and CRITICAL - to make people think about issues beyond the scope of the artworks, to call into question the assumptions about the tunnels, their history, and their use in the past, present, and future.

Above all an exhibition of Public Art which would strengthen the community's Heritage Centre to draw potential visitors.

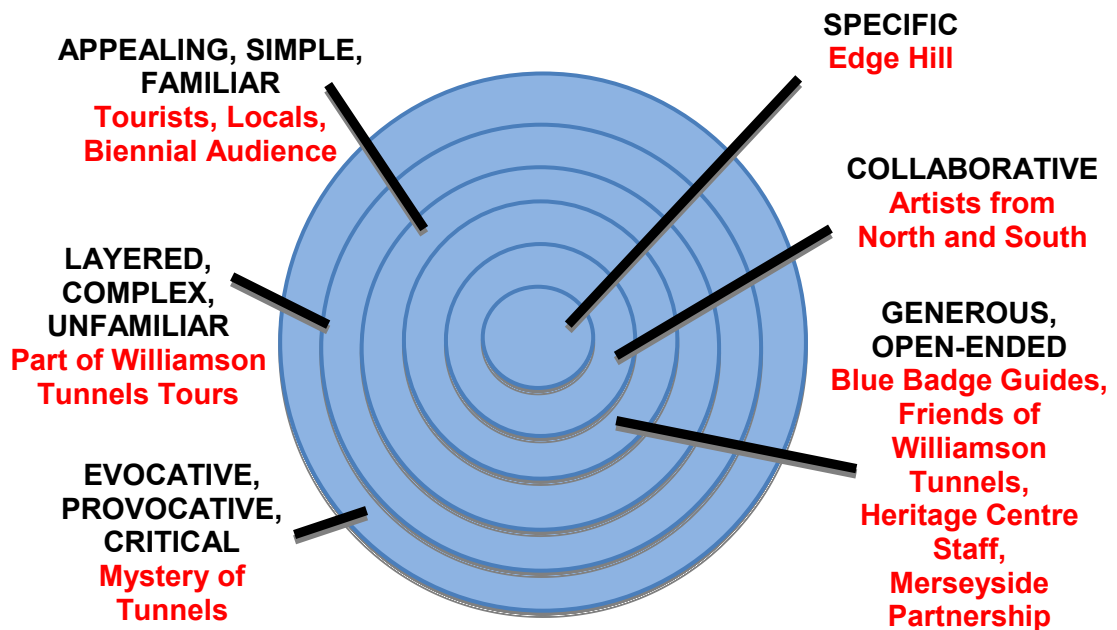


Figure 27: Combined Model of Ethics - *EdgeCentrics*

Independent curatorship can remain unnoticed on its own, so placing the *EdgeCentrics* exhibition within the Liverpool Biennial as part of the Liverpool Independents, made *EdgeCentrics* recognizable as Art for an art audience rather than just a creative project for the community (Appendix 7). Indeed, it needed such a setting; the archive on the Liverpool Independents website²⁴ ensured it did not sink out of sight. Finally, the artists under the umbrella of a large event still remained independent as well as working on the periphery between art and non-art. *EdgeCentrics* put me in the centre of the debates between historic heritage and the contemporary culture industry - the universality of Western values and systems of thought on the identification, protection, conservation, presentation, and transmission of cultural and natural heritage for future generations. Whether historical heritage should remain a dispenser of knowledge and pleasure accessible to all or be a cultural product of economic value packaged for consumption.

²⁴ Independents Liverpool Biennial (2008) *EdgeCentrics* - 16.09.2008-19.10.2008.
<http://www.independentsbiennial.org/category/2008/events-2008/> [Accessed 01 January 2013]

A number of strategies are adopted in the staging of historic heritage (Choay 2001) with: a show or happening; an illumination of its architecture: sound and light show; animations using computer-generated images; audio-visual commentaries; re-enactments of imaginary historic scenes; rentable spaces; a café for refreshments; easy accessibility to parking and hotels for overnight stays; ticket sales and an obligatory shop selling souvenirs. Exhibitions, concerts, operas, dramatic presentations, and fashion shows are also linked to Heritage, but can create a strange oppositional relationship where the historic heritage is used as backdrop rather than taking centre stage. What I am interested in is re-imagining the site for the visitor and the art experience as a whole on the visitor's memory. I wanted to complement the current interpretation methods used at the Heritage Centre which consisted of: guided tours led by volunteers; sound and light performances; documentary film on the Williamson Tunnels; guidebook on Joseph Williamson's life which visitors can consult; and volunteers' workday with an opportunity to join the Digging Team.

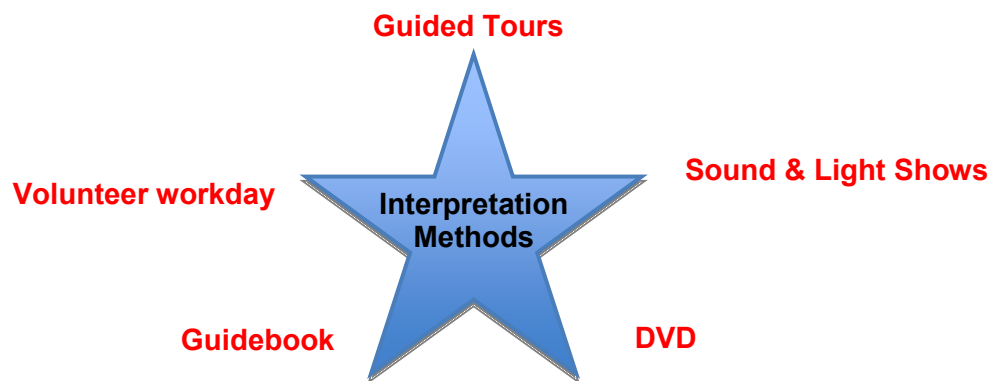


Figure 28: Williamson Tunnels Interpretation Methods

The Private View on the 18th September 2008 integrated 3 heritage 'events': sound show - 'Music For The Williamson Tunnels: A Collection of The Sound of Dripping Water' by Alan Dunn and Jeff Young in the Café area; happenings - a series of vignettes entitled 'Charity Hope Liverpool 1800s', 'Delia Ceased Charity's Daughter', 'Annette Curtaine... Delia's Daughter Liverpool Capital Culture 2008' written and performed by Marie Rolfe, each performance lasting 20 minutes in the café area; and guided tours of the artworks in the tunnels - 5 scheduled throughout the evening, lasting 20 minutes, with a group size of 20.

My plan was to incorporate the exhibition within the spaces of the Williamson Tunnels: the Corner Tunnel; the large chamber of the Corner Tunnel; the Pyramid Tunnel; the Kebab Tunnel; the Link Tunnel; and the Double Tunnel. The exhibition would only be accessible as part of the Williamson Tunnels guided tours for visitors as they moved in and around the site at a cost of £4. I covered the cost of the tours at the Private View, estimating 100

visitors at £4 per head, a total cost of £400. Although the tunnels are a familiar landscape to the volunteers they would be new to visitors. I wanted to produce a 'way-finding' map to reveal the strange topography of artworks resonating with hidden meanings, to create direct interactions with the locations and their artworks. A map can be a starting point, a form of navigational documentation, or an end result in the form of a visually creative record on a website. Maps obey certain mapping conventions and employ standardised visual language (Pickles 2004). Since no map of the tunnels existed for visitors I was free to produce my own. The Williamson Tunnels Artist Map would act as a route into and out of the unknown, bringing order to chaos, exploring ratios of scale, and charting new terrains of artworks.

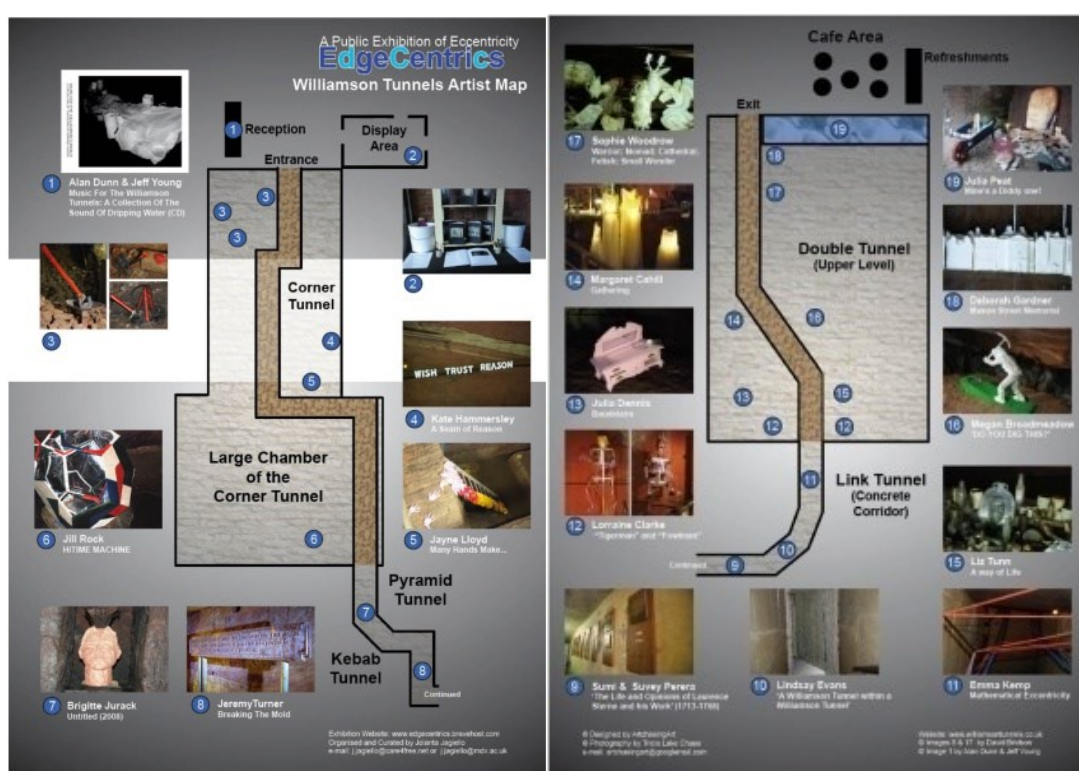


Image 2: Williamson Tunnels Heritage Centre Maps

Cartographers throughout the ages have deployed artistic skills and techniques to enhance a map's effect (Harman 2009). I decided to employ the skills of a Graphic Designer, using the Adobe Creative Suite of programmes to make the Williamson Tunnels Artist Map more compelling. This then became an established way forward in my curatorial practice: in my reluctance to employ labels I had stumbled on utilising maps for locating artworks, also employed in *Loose Dogs and Loose Artists*²⁵ in Marchwood in the summer of 2008. And then it dawned on me that after the on-site visits I always drew a

²⁵ Jagiello, J. (2013) *Loose Dogs and Loose Artists*.
http://www.artgoingplaces.com/loosedogs_map.php [Accessed 01 January 2013]

rough sketch of the sites and used them to pin-down the final locations of artworks in the shows. The maps produced for the visitors were in fact the end-result of this practice.

I began to understand that the effectiveness of the interpretation of the maps produced will be a function of the process itself. In the case of the guided tour of the artworks in the tunnels, I came to the realisation that I am dependent on volunteers. In previous shows, I was dependent on all the artists who were invigilating, whilst in *Dream Landings* I was dependant on the sales staff. Therefore, the interpretation of the site can vary widely depending on the training and competence of those involved. I always provide information sheets for the Tour Guides, background information for the artists in the artist brief, and in the case of the sales staff, a communication talk about the exhibition.

At best the volunteer system of guided tours is probably the optimal way in which to interpret the historic site, but its effectiveness is dependent on the training of the volunteer in the historical background and architectural significance of the historic site and the personality of the volunteer. There are several aids, which can assist the volunteer (Choay 2001): portable tape recorder; a written script dealing with historical personalities performed by professional actors; and the most effective - the documentary film of which a copy was available in the Williamson Tunnels shop. The best way to interpret the historic building is to re-create the activities originally designed to facilitate its use (Choay 2001) - being a member of the Williamson Tunnels Digging team was the best way to experience this. Our approach in the exhibition was to encourage the public to interact with Laura Wild's 'EdgeCentric Story-making' artwork based on handling an object found in the Williamson Tunnels as the starting point for creating a story surrounding the myth of the tunnels, which another visitor could use to continue on the story. This 'site-writing' engaging the public (Rendall 2009) proved very popular particularly with the schools.

Contemporary curatorial practice operates and develops in zones of conflict that arise through interactions, in the case of *EdgeCentrics* there was apprehension on the part of the volunteers on how to incorporate the public art exhibition in the established Williamson Tunnels guided tours. I produced a worksheet that covered all the artworks, and asked the volunteers to refer to their favourites. The visitors could always go back through and have a look at the rest of the artworks at their leisure. The other tension arose between one of the artists and the curator. The artist proposal was very ambitious and the work was on a large scale, it would require transportation, there seemed to be an expectation that this would be provided for. Unfortunately this was not the case, and my refusal led to the withdrawal of the artist and a subsequent letter of complaint to the Centre Manager. Unlike MoDA, the Centre Manager passed the letter onto to me to resolve the matter and

did not interfere with me suggesting a replacement. This was such a relief as I was spared what I had gone through at MoDA, in which the tensions between the artist and myself, spilled over to the Funding Body. Since I was self-funding in this case the issue did not arise. The artist who replaced the original artist transported their work and installed it. However, the very damp conditions in the tunnels caused some concerns, in terms of the damage that would be sustained to the wooden structure if it remained in place for the whole 4 weeks. In order, to prevent any further damage it was agreed to install documentary photographs of the structure half way through the show. A number of London-based artists chose to donate their artworks to the Heritage Centre to avoid the transportations costs at the de-installation of the show.

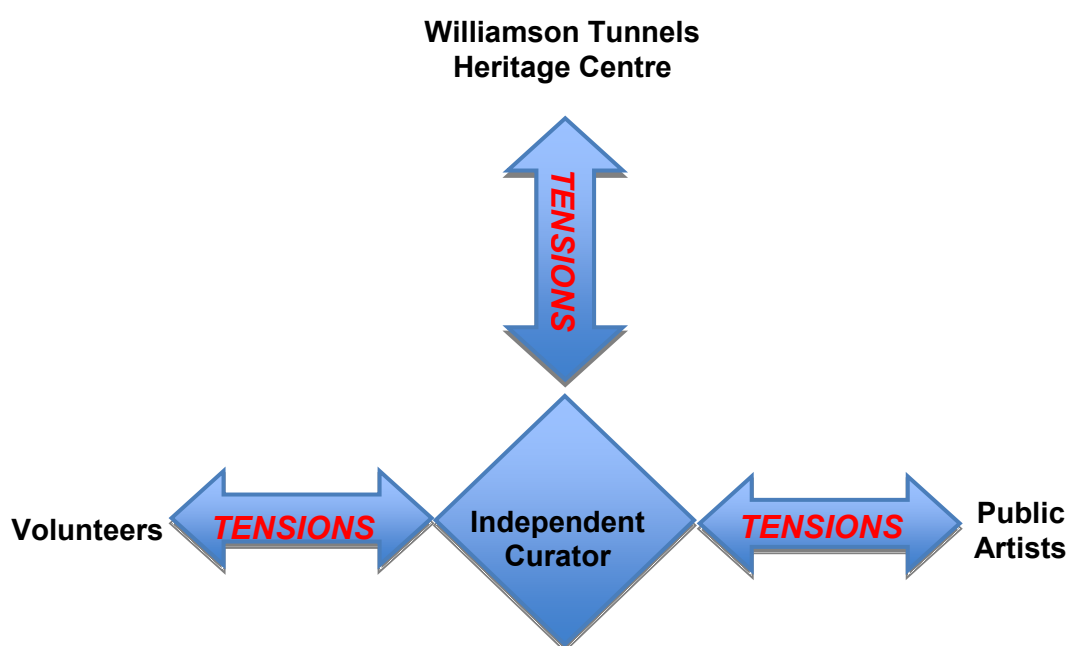


Figure 29: Moral Curatorial Imperative – *EdgeCentrics*

Biennials are co-operations between artist and curators acting as friendly service industry workers with officials, administrators and marketers conducted in a business-like manner. This was my experience with the show, which was listed in the Independents Biennial booklet and on their website. Many tourists don't come to a city for the Public Art alone, but because of its associations with an exclusive and unusual event, in this case, the European Capital City of Culture. *EdgeCentrics* was reviewed by Lenkiewicz (2008) for 'Nerve - Promoting Grassroots Arts & Culture' on their Catalyst Media website, I have used the eight-point 'ethic of place' (Lippard 1997) to structure her review of the exhibition:

- SPECIFIC - "The tunnels are a fascinating glimpse into Liverpool's heritage. They are part of a vast "mysterious kingdom of winding tunnels and caverns built in the

1820s and 1830s by local philanthropist Joseph Williamson”, also known as the “King of Edge Hill”. Joseph’s eccentric character, personality and ideas are the kind that comes along possibly once every three hundred years. They are few and far between”;

- COLLABORATIVE - “Intercepted here and there between alcoves and corridors are the formation of handcrafted heads by Brigitte Jurack, written statements by Kate Hammersley and Jeremy Turner, and a geometric installation by Emma Kemp”;
- GENEROUS and OPEN-ENDED - “Story-making by Laura Wild uses artefacts from the tunnels, and a writing book is an interesting start, which uses an interesting interactive idea between the artist and the public (I wrote in the book but I’m not telling you which piece!)”;
- APPEALING - “*EdgeCentrics* is worthwhile seeing as part of a guided tour of the Williamson Tunnels, Edge Hill. I had never visited the tunnels and so it was interesting to discover not only the existence of this underground world funded by Joseph Williamson in the 1820s, but also to see it being used as innovative exhibition space for artists”;
- PROVOCATIVE and CRITICAL - “The first thing that I wanted to know is why the tunnels were built. Once you are on the guided tour, not only will you discover more about the tunnels, but also the concepts around the artworks exhibited in the mystery of the tunnels all start to unfold in unusual and innovative way”;
- LAYERED, COMPLEX, and UNFAMILIAR - “Throughout the tunnels there is the sound of dripping water, and through the labyrinth of aged artefacts and debris you will discover that artworks and stories begin to unfold in association with the history of the tunnels”;
- EVOCATIVE - “There is an overall haunting feel to the exhibition”;
- SIMPLE and FAMILIAR - “Towards the end of the tour I was passed an audio CD, also part of the exhibition title Music for Williamson tunnels; A collection of the sound of dripping water by artists Alan Dunn and Jeff Young.”

Lenkiewicz (2008) summarized her review with:

“Overall this was an interesting exhibition, and hats off to Jolanta for curating a successful exhibition in an alternative space in Liverpool. Well worth a visit. Just remember that you will be paying for a tour of the tunnels but the tour of the artworks is part of the tour and I feel it is well worth it. It was fascinating to discover this other side of Liverpool and to see artists using the space innovatively.”

This raised my confidence in the application of the 'ethic of place' to my curatorial model of practice. I wanted to incorporate the following principles into my practice:

- Principle 14: To produce Public Art Exhibitions, which reach audiences according to the eight-point 'ethic of place' (Lippard 1997) and to have these reflected in visitor comments.
- Principle 15: To utilise a variety of strategies adopted in the staging of historic heritage.

According to Ullrich (2004: 402) a "... community that proudly portrays itself as home for contemporary art also gains a special aura" and it is this special aura that I wanted to create in my next set of curatorial projects at Nunhead Cemetery in association with the Friends of Nunhead Cemetery (FONC), which enabled me to work in a heritage setting from 2010 to the present.

7.0 Public Works 6: Nunhead Cemetery (2010-2013)

In the following year, 2009, I took a year out from my curatorial practice and only curated one show *Thoroughly Modern Dora*²⁶ in the year of the retrospective of Dora Gordine, originally sited on the roof terrace of the Dorich House Museum. However, this fell through, and I had to quickly re-site the show on The Wall Space at Willesden Green Library Centre. This was fortuitous for 2 reasons, one it allowed me to timeline Dora Gordine's life from childhood to her marriage to Richard Hare, and her later sculptural commissions, on to how the house and her sculptures have inspired another generation of artists today. The second reason is that I met the Gallery Co-ordinator who ran the Brent Artists Resource (BAR) and also hired out both The Wall Space, and The Gallery to the public. This contact has become part of my current network of contacts. A chance meeting with the Gallery Co-ordinator in 2011 reactivated the 'strength of weak ties', and in November 2011, he offered me a 9-month Curator-in-Residence in the Wall Cabinet at Willesden Green Library Centre; which reminded me of a 19th Century 'Cabinet of Curiosities'. My Creative Curatorial Idea was to pack sculptures into the Wall Cabinet to reflect how paintings were tightly hung in a 19th Century Salon. I curated *Salon 6 Still Lives*²⁷ - a series of monthly installations of 'new works inspired by old masters' by six artists until July 2012.

Back in 2009, my focus was on my artistic practice as a maker to reflect on my curatorial practice. I applied for the Artist Access to Art Colleges Scheme (AA2A) and won a place at the University of Hertfordshire where I completed 4 large works entitled 'Amputee Advantage'. At the same time I secured a Digswell Arts Trust Fellowship for 3 years, with a subsidized studio including a forge. I benefited from participating in Open Studios twice a year, particularly in respect of how to present my artistic practice to the public. This led

²⁶ Jagiello, J. (2013) *Thoroughly Modern Dora*.

http://www.artgoingplaces.com/thoroughly_modern_dora.php [Accessed 01 January 2013]

²⁷ Jagiello, J. (2013) *Salon 6 Still Lives*. <http://www.artgoingplaces.com/salon.php> [Accessed 01 January 2013]

to my participating in 'Found' as part of the 18@108 series of talks at the RBS (Royal British Society of Sculptors), in which I was able to articulate my artistic practice and approach to other sculptors in the society. This prompted me to think about how I could articulate my curatorial practice, which seemed to me driven by intuitively working with artists in places and spaces in an improvisational curatorial style. The time was right to step back and reflect, and so I applied for a place on the METHOD programme run by SOLAR Associates. The emphasis of the programme was on the 'Reflective Practitioner within Cultural Leadership', by providing mentoring, coaching, and networking to explore what this means.

I was introduced on the programme to the terminology used by the Creative Industries. A term defined by the Department of Culture, Media and Sport (DCMS 2001: 5) in their 'Creative Industries Mapping Document' as: "those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property". Further research by the National Endowment of Science, Technology, and Arts (NESTA 2006) evolved a refined model of the Creative Industries based on four characteristics: creative service providers; creative content producers; creative experience providers; and creative original producers. I knew that galleries, museums, and the performing arts positioned themselves as creative experience providers; public relations, marketing, heritage and museums as creative service providers; where would I as curator of culture position myself?. If culture is one of the central pillars of the public realm in which people can gain a sense of their own identity and their place in the wider community, then was I in fact a 'creative content producer' of Public Art exhibitions of object-based art made by 'creative original producers' (the artists). Or was I in fact a 'curator-producer' as well as being a 'curatepreneur'.

The emphasis of the METHOD programme was on the reflective practitioner, with mentoring, coaching, action learning sets, and networking on offer; all of which I was familiar with, working at Middlesex University Business School. This time I would be the participant in these practices rather than a facilitator. During the programme, which ran from May to September 2009, I realised that I needed a longer period of time to reflect on my curatorial practice. Together with my coach who expanded my thinking on the opportunities and challenges of the 'Academic-Curator-Artist' triangle I found myself in, and on the suggestion of my Head of Department at the Business School, I applied for a Doctorate in Professional Studies by Public Works. My mentor helped me to formulate my Doctorate proposal and what I was hoping to achieve. It was also time to archive my curatorial practice over the last 10 years; I set about this mammoth task adding each exhibition onto my website with the assistance of my Website Designer. As the Doctorate

and website progressed, my curatorial practice intuitively and instinctively continued. I co-curated two shows in 2010 with the original plan being to complete the Doctorate in 2011. One particular show, which I co-curated with the Assistant Curate of St Augustine's Church, *Take A Pew*²⁸ in 2010, led to her to taking me to Nunhead Cemetery. We arrived 10 minutes before the entrance gates were due to close. I quickly glanced around I knew instinctively I could curate shows there. I had 'spotted an opportunity' at Nunhead Cemetery to curate Public Art Exhibitions.

Nunhead Cemetery is one of the Magnificent Seven Victorian Cemeteries on the outskirts of London, built in the 1840s, vandalized in the 1970s due to a lack of cash and care. The cemetery gradually changed from clipped lawns to natural woodland due to years of neglect. It is now a local nature reserve and site of metropolitan importance for wildlife. On entering the cemetery, I felt the values of my curatorial practice expand beyond just the aesthetic, cultural, historical, social, and symbolic to encompass the spiritual, addressing aspects of the numinous and the sublime. I realised my passion is in the development of Creative Curatorial Ideas for historic heritage sites, which:

- concentrate contemporary responses onto the built heritage and the stories and characters that embody it;
- create a symbiotic and dialectic relationship in which the temporary, contemporary artworks can illuminate the past making it relevant to the present generation.

In order to achieve this aim, I needed to pay special attention to the levels of interpretation of the historic sites, balancing both professional and popular interpretations. Looking from the 'professional staff' (e.g. architects, archaeologists, art historians, and social historians) perspective of examining all available evidence in the form of excavations, buildings, artefacts, and documents in order to reconstruct the heritage site in actuality to the popular interpretations of the heritage site for the education and enjoyment of the general public. The Friends of Nunhead Cemetery (FONC) is a registered charity²⁹ that exists to promote the conservation and appreciation of the cemetery as a place of: remembrance, historic importance, and natural beauty. Although I was aware that the most effective way to achieve this aim is through re-enactments of historical scenes as they actually occurred on the heritage site, in order to imprint historical information on the visitor's memory (Choay 2001). This was not the route I wanted to take. My strategy was to turn to what I know best - context-specific curating and small-scale commissioning in the realisation of place-based exhibitions as a 'curator-producer' linking artists to the place.

²⁸ Jagiello, J. (2013) *Take A Pew*. http://www.artgoingplaces.com/take_a_pew.php [Accessed 01 January 2013]

²⁹ Friends of Nunhead Cemetery (2013) *Nunhead Cemetery*. <http://www.fonc.org.uk> [Accessed 01 January 2013]

I turned up on a FONC workday and met the volunteers, who suggested that I attend one of the Committee meetings held every Thursday at the local pub. I pitched my Creative Curatorial Idea during the July 2010 committee meeting, but it turned out that Committee had other ideas, and invited me to organize an exhibition in the Restored Anglican Chapel during Open House Weekend 18th-19th September 2010. I felt this was a test in gaining their trust to implement my proposed project at a later date. The timeframe was tight but not impossible to organize the exhibition. Although I permitted artists to exhibit existing work, over two-third of artists made new work for the exhibition. I choose for my Creative Curatorial Idea, *Here Lies Art!*³⁰ - A public art exhibition of Victorian Funeral Traditions, connecting the historical and spiritual aspects of the cemetery based on the Chairman of FONC (Local Historian, MBE) publication 'Investors in Death' (Woollacott 2010). After the exhibition, I continued to attend committee meetings, as I had set my sights on the Stearn's Mausoleum for the May Open Day on 21st May 2011 with a Creative Curatorial Idea of *Resting Peacefully*³¹ – A public art exhibition based on the Mausoleum architecture (black gate, marble shelving, and terracotta exterior). This was a hugely successful show attended by 500 visitors, 2 persons at a time, to the smallest art gallery in Southwark. I was co-opted onto the committee at the beginning of 2011, and found myself at the June 2011 Annual General Meeting being introduced as the 'Public Art Consultant' and voted onto the Committee, my position being later changed to 'Art Curator' in the FONC newsletters. My curatorial practice had shifted into a longer-term, durational and cumulative approach rather than the nomadic approach I was used to.

What I came to understand as I sat in on the monthly committee meetings are the problems and challenges that Nunhead Cemetery presented Southwark Council over the decades. This started in the 1970s with the vandalism of the cemetery and the formation of FONC in the 1980s who pressurized Southwark Council regarding the conservation of Nunhead Cemetery to its status as part of Green Flag Walk within the Department of Public Parks and Open Spaces. Nunhead Cemetery has a number of assets, which were extensively restored in 2001, with funding from Southwark Council and the Heritage Lottery Fund: 50 memorials were restored including the Stearn's Mausoleum as well as the 1840s Anglican Chapel designed by Thomas Little. There are four suggested approaches to the treatment of historic properties (Weeks and Grimmer 1995): preservation; rehabilitation; restoration; and reconstruction. FONC places a high regard on preservation in the retention of the historic fabric through conservation, maintenance, and

³⁰ Jagiello, J. (2013) *Here Lies ART!* <http://www.artgoingplaces.com/hereliesart.php> [Accessed 01 January 2013]

³¹ Jagiello, J. (2013) *Magnificent 7 Resting Peacefully*. <http://www.artgoingplaces.com/magnificent.php> [Accessed 01 January 2013]

repair of the monuments in the cemetery, and ensures respectful changes and alterations are made. Southwark Council's restoration project for Nunhead Cemetery in 2000 focused on the retention of materials from the most significant time in the Anglican Chapel's history, while permitting the removal of materials from other periods to restore the outer shell. Perhaps it is more accurate to say the Restored Anglican Chapel is going through a process of rehabilitation.

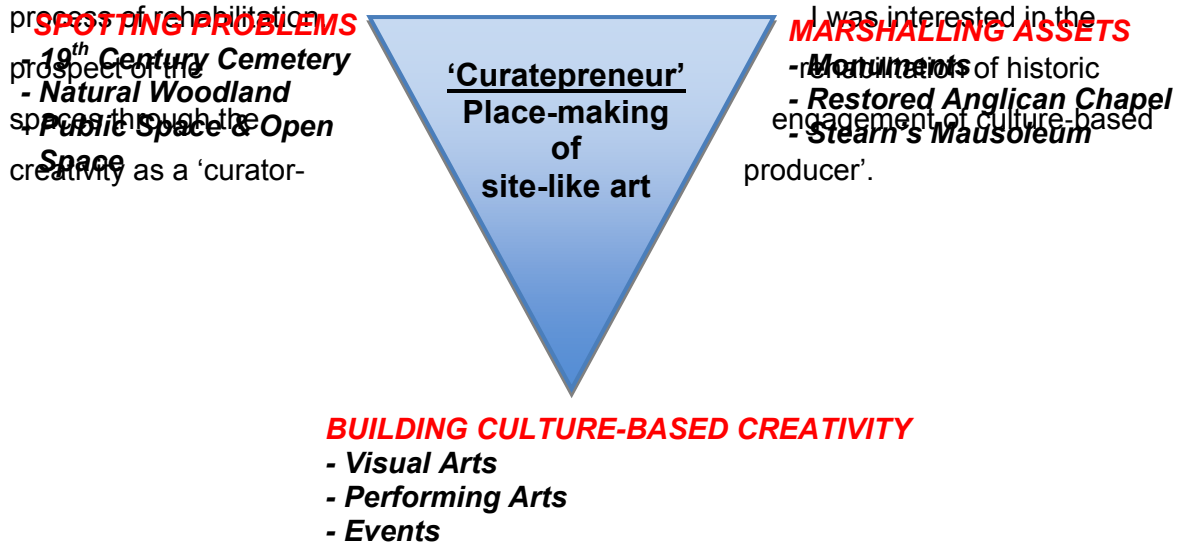


Figure 30: 'Cultural-Producer' in the Rehabilitation of Historic Spaces

The concept of culture-based creativity derives from art and cultural activities facilitating public interventions in the creation of conditions to stimulate creativity. The distinctive features of culture-based creativity are: affective, spontaneous, intuitive, imaginative, and aesthetic (KEA 2009). Culture-based creativity comes from artists, and creative professionals working in the Creative Industries, who are: visionary, disruptive, communicative, and celebrate difference (KEA 2009). I was engaging in what Chan (2011) in her thesis describes as artist-led regeneration enabling the understanding and use of buildings as part of a whole urban system in addition to their value as architectural artefacts.

I took a durational approach to curating shows at Nunhead Cemetery inspired by its specific assets in the search for Creative Curatorial Ideas. My aim was to formulate a place-based strategy built on Nunhead Cemetery's local geography and associated institutions (such as FONC, and Southwark Council) to take advantage of its territorial assets and local 'amenities'. The INTELI (2011) report on 'Creative-based Strategies in Small and Medium-sized Cities: Guidelines for Local Authorities' presents the concept of

'amenities,' as the 'quality of a place' that can potentially attract creative people to small communities:

- **Natural amenities - distinctive and picturesque with topographical diversity**
Nunhead Cemetery is classified as a Local Nature Reserve and Site of Metropolitan Importance for wildlife, populated with parakeets, woodpeckers and tawny owls, and from the highest point has a panoramic view all the way to St Paul's Cathedral;
- **Cultural amenities - architectonic and archaeological heritage**
Nunhead Cemetery has monuments to the most eminent citizens of the day including the Commonwealth Graves, Scouts Memorial, Scottish Political Martyrs Memorial, as well as the Restored Anglican Chapel, and Stearn's Mausoleum;
- **Symbolic amenities - culture of participation, neighbourliness and sociability**
Nunhead Cemetery has been awarded a Nunhead and Peckham Rye Blue Plaque, the Green Flag Walk, and is a good resource for walkers, runners, dog owners, and families. FONC provides free monthly Nunhead Cemetery tours, as well as specialist tours e.g. Woodland tours, Military tours, Symbols tours, and the monthly workdays. FONC organizes the Open May Day and participates in the Open House Weekends;
- **Built amenities - meeting places**
Nunhead Cemetery has a cabin for FONC volunteers with access to toilets. FONC runs a monthly publications stall, and has plans for the restoration of the East Lodge as a Visitor Centre, which will provide an exhibition space, a café, shop, and archive space.

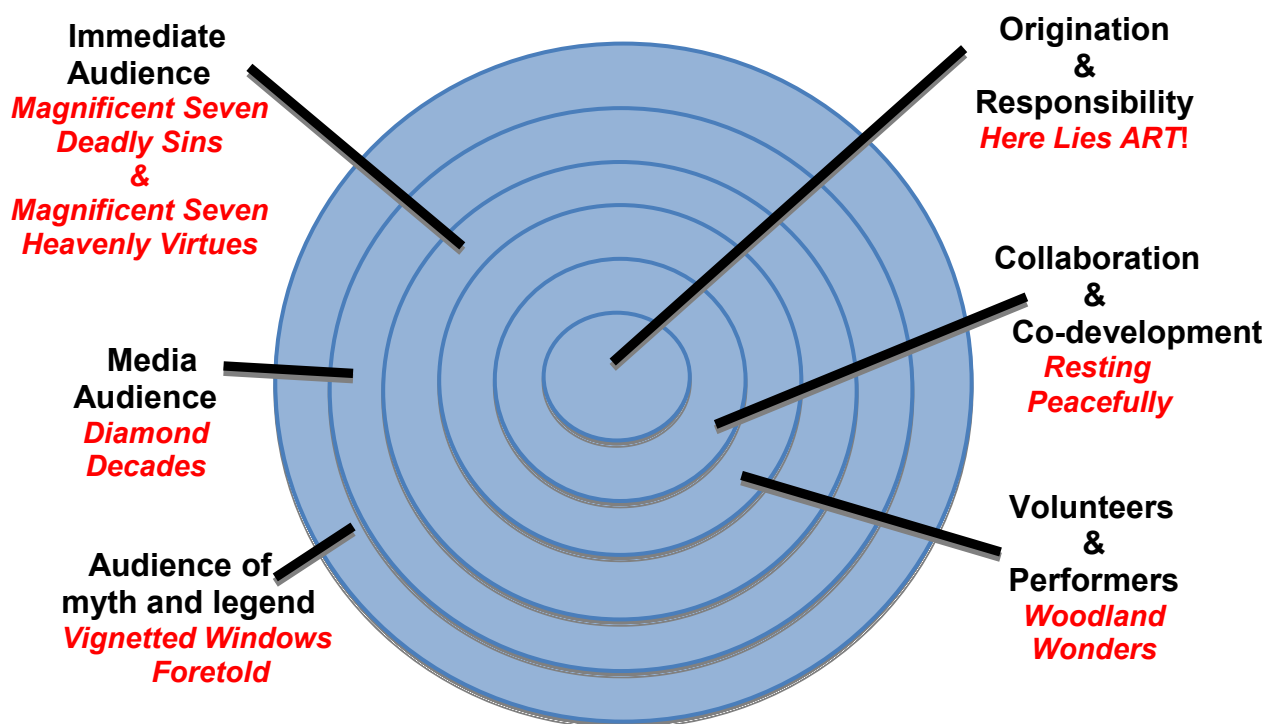
My place-based curatorial strategy was to maximize resources and to use the local distinctiveness of Nunhead Cemetery as a starting point for a vision of the future. I chose the following values to focus on and created the following strategy of Public Art Exhibitions:

- Historical - *Here Lies ART!* (Open House Weekend, Sep 2010, Chapel)
- Architectural - *Resting Peacefully* (Open May Day 2011, Mausoleum)
- Spatial - *Woodland Wonders*³² (Weekends in Sep 2011, Chapel)
- Symbolic – *Magnificent Seven Deadly Sins*³³ (Weekends in May 2012, Mausoleum)

³² Jagiello, J. (2013) *Woodland Wonders*. <http://www.artgoingplaces.com/wonders.php> [Accessed 01 January 2013]

- Cultural - *Diamond Decades*³⁴ (Open House Weekend, Sep 2012, Chapel)
- Spiritual - *Magnificent Seven Heavenly Virtues* (Weekends in May 2013, Mausoleum)
- Spectacle - *Vignetted Windows Foretold* (Open House Weekend, Sep 2013, Chapel)

Taking a durational approach to curating at Nunhead Cemetery has enabled me to search for a more profound understanding of place. Each of my Public Art Exhibitions in the Restored Anglican Chapel extends my curatorial practice through the framing of the art's context and its social and spatial reception in the Chapel, in: *Here Lies ART!* with a programme of performances; *Woodland Wonders* with the establishment of the Woodland Tree Trail tours (with a 'Team London' grant); *Magnificent Deadly Seven Sins* with a performance of 'Maussollos'; *Diamond Decades* with public engagement in 'Queen for A Day' with the option of trying on 3 wigs of the Queen's unique hairstyles; and for *Vignetted Windows Foretold* a workshop on the art of stained glass windows to accompany the Public Art Exhibition. I noticed how I have utilised the 'audience-centered model of interactivity' (Lacy 1995) in building up my audiences due to the durational approach to Public Art I was taking at Nunhead Cemetery.



³³ Jagiello, J. (2013) *Magnificent 7 Deadly Sins*.

<http://www.artgoingplaces.com/Sevendeadlysins.php> [Accessed 01 January 2013]

³⁴ Jagiello, J. (2013) *Diamond Decades*. http://www.artgoingplaces.com/Diamond_Decades.php [Accessed 01 January 2013]

O'Neill and Doherty (2011) in their study on durational approaches to Public Art found that all curator-producers acknowledge the importance of people behind them, whether they are the local council or an individual with a vision for Public Art in the region. I have been lucky enough to marshal the resources of FONC, Southwark Council Community Fund, Head of Cemeteries at Southwark Council, and the monitoring officers based at Nunhead Cemetery. In two of my Public Art Exhibitions, *Woodland Wonders*, and *Diamond Decades*, I have been able to employ 'charismatic agency', described by O'Neill and Doherty (2011: 7) as: "the individual curatorial practice is the visionary means they use to engage participants and visitors to secure funding". I have been funded by Southwark Council's Community Fund establishing a durational relationship with my funder. This durational approach has extended to the FONC committee, one of the most important public constituencies, where I have spent time developing relationships built on trust before decisions are made on how to proceed. I have seen their support grow with my shows: advertised on their website; reviewed in their newsletter (Appendix 8); and visited by their volunteers. I have seen myself move from the 'outsider', a 'Public Art Consultant', to being co-opted into the committee, to a year later being voted onto the committee at the AGM, re-election the following year and in subsequent committee meetings described as the 'insider', their 'Art Curator'.

Above all I have been able to build up a durational relationship with the public at Nunhead Cemetery with comments in the Comments Book providing a testimony to the application of the eight-point 'ethic of place' (Lippard 1997):

- SPECIFIC - "Wonderful space, Really brings to life of the "forest" taking over "dead" space. Well done. Loved it." Visitor 4, 19th May 2011 - *Magnificent 7 Deadly Sins*;
- COLLABORATIVE - "Extremely interesting modern art exhibits. Shows great talent and interpretation." Visitors 5, 19th May 2011 - *Magnificent 7 Deadly Sins*;
- GENEROUS & OPEN-ENDED - "I came with my children + dog and we were all welcomed. We enjoyed looking at the different pieces + trying to understand them. My daughter particularly enjoyed the talking tree!" Visitor 6, SE14 6NT, 24 Sept 2011 - *Woodland Wonders*;
- APPEALING - "I love the sound bit. Very humorous, amused, and bemused. Personal, gentle – feelings. Very likeminded feelings of sadness & joy. Loved the little vestry – body stripped of flesh back to skin & vein. Your colours of tangerine

butterflies & fairy angel wings have the poetic verse – Bird of hearts Amazing, and great. Thank you. X” Visitor 7, SE15, 4.09.11 - *Woodland Wonders*;

- PROVOCATIVE and CRITICAL - “London’s smallest art gallery and most thought-provoking I’ve encountered in a while – unexpected in a cemetery, which adds to the mystique and enjoyment. Great work – am looking forward to the 7 virtues! Thank you.” Visitor 8, 13th May 2012 - *Magnificent Seven Deadly Sins*;
- LAYERED, COMPLEX, and UNFAMILIAR – “It is lovely to see this space being used in such a creative way. I was surprised and particularly enjoyed the unexpected exhibition. I would not normally set off to see an art exhibition. (I am a philistine) but seeing this has impressed me.” Visitor 9, SE15 SBU, 25.09.11 - *Woodland Wonders*;
- EVOCATIVE - “I find this exhibition very symbolic because what appears speechless is really alive, the fact that this takes place in a cemetery symbolises for me the place that exists between our world and the next.” (Written in French translated into English) Visitor 10, 10.09.11 - *Woodland Wonders*;
- SIMPLE and FAMILIAR - “Beautiful... – good to see the Nunhead Cemetery mixing old usage of building to create a New art to enjoy.” Visitor 11, 19-05-12 - *Magnificent Seven Deadly Sins*.



Image 3: *Woodland Wonders* - 1,400 visitors plus 109 dogs

What I have learnt from my curatorial practice at Nunhead Cemetery is how as a creative practitioner I can turn my Creative Curatorial Ideas into a valuable service for the regular users and visitors to Nunhead Cemetery. My creativity surpasses the artistic sphere; my creative entrepreneurial vision allows me to identify new opportunities by applying the following principles in my entrepreneurial curatorial practice as ‘curator-producer’:

- Principle 16: To understand that every site has assets that can be utilized by the application of culture-based creativity to think imaginatively, to break away from the conventional.
- Principle 17: To take a durational place-based approach in the rehabilitation of heritage sites.

8.0 Conclusion and Impact

I have been operating as an independent curator for 10 years, as an artist for over 15 years, and academic for over 20 years. My practice as an independent curator has been very much ‘under the radar’, and this Doctorate in Professional Studies by Public Works has afforded me the opportunity to position my curatorial practice through a first-person narrative and self-positioning by engaging in the process of self-reflexivity within the curatorial discourse (O’Neill 2011). Reflecting over my 10 years of curatorial practice I feel comfortable in describing myself as an ‘incidental’ curator who works from conception to realization of small-scale thematic contemporary Public Art Exhibitions rehabilitating spaces in which artists act as their own designers, makers, and installers, that engages the intelligence and the natural inquisitiveness of the passerby.

I began my journey as a self-appointed Curator-in-Residence of site-specific exhibitions at MoDA and ended it as self-appointed Curator-in-Residence of place-based exhibitions at Nunhead Cemetery taking a durational approach to place-based commissioning (Figure 31). I started out with a site-specific curatorial practice in which artists drew upon a number of site-making strategies to produce their artworks, to a place-based curatorial practice where artists draw upon the aesthetic, cultural, historical, social, symbolic characteristics to turn a space into the ‘ethic of place’ (Lippard 1997). A space is traditionally defined as a physical, static and bounded location that turns into a place if it feels ‘SIMPLE and FAMILIAR enough, at least on the surface, not to confuse or repel potential viewer-participants’ (Lippard 1997: 286). A space will turn into a place if it relives past events, or if something special is remembered, if it is ‘APPEALING enough either visually or emotionally to catch the eye, to be memorable’ (Lippard 1997: 286). A place where memories play a pivotal role - “What begins as undifferentiated space becomes a place as we get to know it better and endow with it value” Tuan (1977: 6). Its value is tied into some specific event either personal or shared collectively, that turns a space into a

site of commemoration. This makes the place 'SPECIFIC enough to engage people on the level of their lived experiences, to say something about the place as it is or could be' (Lippard 1997: 286).

I was aware that Nunhead Cemetery held a delicate balance between place, memory, and remembrance for people. People ascribe meanings to places that are dear to them, which evolve and shift each time they visit them: "Places need memories as much as memories need places' (Ziljamns 2009: 227). This makes them 'EVOCATIVE enough to make people recall related moments, places, and emotions in their own lives' (Lippard 1997: 286). The durational approach I took made me realise that the cycle of Public Art Exhibitions in the Mausoleum (*Resting Peacefully, Magnificent Seven Deadly Sins, Magnificent Heavenly Seven Virtues*) and in the Restored Anglican Chapel (*Here Lies ART!, Woodland Wonders, Diamond Decades, Vignnetted Windows Foretold*) are about bringing back time, remembrance and the past to the here and now of the present. These Public Art Exhibitions as social spaces, in the words of Lefebvre (1995: 86) 'interpenetrate one another and/or superimpose themselves upon one another'. This generates a new sense of place or new senses of the same place. It makes the place 'LAYERED, COMPLEX and UNFAMILIAR enough to hold people's attention once they've have been attracted, to make them wonder, and to offer ever deeper experiences and references to those who hang in' (Lippard 1997: 286). My practice was now place-based, its aim to give "places back to people who can no longer see them, and be given places in turn, by those who are still looking around" (Lippard 1997: 292).

My curatorial model has followed the Public Art Commissioning Model reflecting the practices of 'place-making' laid out by Fleming (2007), where I am the commissioner rather than the Local Authority or Public Art Consultancy or Agency, and the budget is raised through grant applications rather than given to me. In all my shows at MoDA from 2002-2007, and my shows outside MoDA up to 2008 I used a mixture of open submission processes and invited artists who are sculptors, installation, mixed-media, and 3D artists. I used an open call model for artists based on their written proposals with a selection panel consisting of a varied membership of education officers, museum curators, centre managers, arts development officers, local authority officers, and museum heritage officers. It is standard practice in the Public Art World for a Public Art Project Manager to deal with the bureaucratic, legal, and financial demands of neighbourhood groups, developers, property owners, local councils, government, and business leaders to commission usually one artist to produce one large artwork, which is usually fabricated for one public space (Eccles, Wehr and Kastner 2004). If a group of artists are invited, then

each Public Art Artist is usually commissioned to produce one artwork for one public space linked together by a location such as a city or town in the form of a Sculpture Trail. I have narrowed down my practice to heritage sites and their rehabilitation from their pasts to the present for future generations by bringing a group of contemporary artists together to make small-scale artworks for one public space that's held together in a thematic group exhibition. The group exhibition is the dominant mode of curating contemporary art for the independent curator. Two possible approaches can be taken 'exhibition-as-medium' or 'exhibition-as-form' (O'Neill 2012). The first asserts the exhibition as the medium of contemporary art in terms of its production, presentation, and reception by artists, audiences, critics, dealers, collectors, and other curators. The second focuses on the exhibition as a spatial experience - a space to exchange ideas, reactions, and responses embodied in artworks that the viewer moves through and senses in a visual, kinaesthetic, and auditory way. This way of thinking reinforces my commitment to the 'ethic of place' (Lippard 1997) and I strongly believe these small-scale Public Art Exhibitions are small acts of creative transgression in the field of Public Art. They are cheaper because they are smaller, transgressive because they challenge the established Public Art Culture of singular large sculptural works, and creative because they appeal to the public's curiosity and imagination.

I believe I am closer to working as a producer of 'exhibition-as-art'. I am interested in artists who formulate proposals for ambitious artworks, which they can deliver whilst expanding their artistic practice rather than exhibiting their existing work or selling their work for commission or promoting them as an artist. My priority is the investment in artists' ideas to realize future artworks that fit the Creative Curatorial Ideas I am exploring in the sites I have selected. This shifts my curatorial practice into a producer of 'exhibitions-as-Public Art'. In this case, the background of the exhibition is the site itself with all its unique architectural features, and the 'middleground' (i.e. exhibition display of plinths and boards) simply does not exist, as the artworks appear in the foreground (O'Neill 2012). The background and foreground merge over time with public artworks as they get woven into the lives of the passerby, and their significance only becomes apparent when they are removed. This was certainly the case with *Salon 6 Still Lives* installations in the cabinet from November 2011 to July 2012, which became so interwoven in the lives of the Willesden Library Centre visitors that only when the cabinet became empty again in August 2012 were they missed and remarked on.

I have always endeavoured to work collaboratively with artists in my curatorial practice. Artists as well as volunteers and visitors have informed the formation of the Creative Curatorial Idea. The starting point is the outcome of a 'reality conversation,' which involves

the sharing of ideas with artists who have previously exhibited in one of my exhibitions. It is artists who have inspired the Creative Curatorial Ideas for: *Dream Landings* in John Lewis (Watford); *Magnificent Seven Deadly Sins* (Mausoleum); and *Vignetted Windows Foretold* (Restored Anglican Chapel) with the artist piloting the idea in the *Diamond Decades*. In fact, it was an artist who I met in my sculpture class, who in her role as Assistant Curate offered me St Augustine's church for a Public Art Exhibition, and initially introduced me to Nunhead Cemetery. I have special empathy for volunteers, the passion and commitment with which they dedicate their time, having started out as a volunteer at MoDA myself. FONC (a volunteer organisation) suggested their first Public Art Exhibition in the Restored Anglican Chapel during Open House Weekend, *Here Lies ART!* inspired by Victorian Funeral traditions, and *Woodland Wonders* that drew on the cemetery's decline into a natural woodland for which I secured a Team London grant for the Woodland Tree Trail. Other Creative Curatorial Ideas were formulated in 'reality conversations' with individuals in educational roles, such as the: Education Officer for *What's that in the Woods?*; Workshop Leader (role-playing a Victorian School teacher) for *Open Desk After School*; and Blue-badge City Guides of Liverpool for *EdgeCentrics*. I truly feel the formulation of a Creative Curatorial Idea is a 'COLLABORATIVE at least to the extent of seeking information, advice and feedback from the community in which the work will be placed' (Lippard 1997: 286).

I believe I am a 'curator-artist' as I do not consider my curatorial practice as an extension of my artistic practice as a welded metal sculptor. I build my sculptures up from found objects and scrap that I assemble and then weld together. So in terms of my working process as a curator this is very similar, as I assemble shows from other artists' artworks that are 'welded' together by the theme. My curating style involves a high degree of 'curating-by-improvising on-site' with artists proposing artworks for locations of their choice. Then the show takes shape with minor adjustments taking place at installation with the artists present. This draws on my background in the Theatre Arts: as the curating shifts into directing; artists are likened to actors; the artworks became the props; the exhibition is the stage to which the audience looks to interpret the show (Schaffaff 2012).

When I first started as a curator, I needed to access a community of artists I could draw upon, so I relied on the *Artists Newsletter* Opportunities pages to advertise the curatorial concept so artists could apply for the opportunity to participate. I would then advertise the show in the *Exhibition Listing* section to demonstrate the curatorial realization, so that artists were confident that I could deliver as I was establishing my reputation as an independent curator. From 2009, I have noticed a shift in my practice in the selection

process of artists, which has cut down a huge amount of administration but at the expense of opportunity. I now tend to work with artists who I have worked with before, who are creative, generous, flexible and imaginative, together with a mix of artists whose work I have viewed in shows that I visit. By establishing a dialogue with the artist, I am able to gauge their reaction to the Creative Curatorial Idea by looking for a synergy for the ways of organizing, doing, and being which will suit us both and be beneficial for all concerned. My curatorial practice started at MoDA as an 'Incidental Outsider' with an annual outdoor group show (2002-2007) in the grounds of MoDA, which I checked up on weekly but did not need to invigilate. As my practice progressed there was only one other show, *Open Desk After School*, in which I needed to organise an invigilation schedule for the artists and myself. It was a great opportunity to meet the public, gauge their reactions, and invite them to contribute to the comments book. At Nunhead Cemetery I have taken a durational approach to curating as an 'Embedded Insider', with 4 Public Art Exhibitions in the Restored Anglican Chapel and 3 in the Mausoleum, all of which have been invigilated by artists and myself. I was able to build up a very good rapport with my audiences at Nunhead Cemetery: marathon runners; dog-walkers; families; and visitors. By regularly invigilating my exhibitions I have been able to be 'GENEROUS and OPEN-ENDED enough to be accessible to a wide variety of people from different classes and cultures, and to different interpretations and tastes' (Lippard 1997: 286).

I came to realize I am creating Public Art Exhibitions between the public and the artist where the relationship between the viewer and the artwork occupies a space in which both have equal claim - a space that illuminates our past, present and future, whilst being physically and intellectually accessible to all. The 'audience-centered model of interactivity' (Lacy 1995) provides me with a very powerful way to understand how to engage with audiences over time. I am aware as an academic of my educational aims in facilitating the construction of personal narratives and differing interpretations of the artworks between viewers, which express the beliefs and values of a diverse set of artists and their practices. I also believe that it is important for Public Art to have a context outside of gallery and museum settings, where artworks are not guarded and distanced from the viewers, but open to their enjoyment, approval and acceptance by making them feel welcome and valued through bodily-felt experiences between the curator and artists as invigilators, and themselves. Providing a platform for dialogue with a work of art makes it more understandable, creates an opportunity to personalize it, and develops a critical attitude towards it (Finkelpearl 2001). This has been borne out numerous times in the 'site-writing' events and in the Comments Books.

When examining the Comments Books from the Public Art Exhibitions at Nunhead

Cemetery, I noticed that audiences comment on looking forward to the next one, and regularly return to see my next Public Art Exhibitions, particularly those scheduled at the May Open Day when thousands of people visit the cemetery. I always engage in conversations with the public about the exhibition in the cemetery when I am invigilating the show. *Magnificent Seven Deadly Sins* engaged the public by asking them three questions prepared by the performance artist: What sin were you born with?; What sin did you commit last?; and What sin do you think you will commit next?. These questions were 'PROVOCATIVE and CRITICAL enough to make people think about issues beyond the scope of the work, to call into question superficial assumptions about the place, its history, and its use' (Lippard 1997: 286). The exchange about memory, the in-between space, the transitory, and the invisible led to a 'reality conversation' that helped formulate the Creative Curatorial Idea for my next show in the Mausoleum, *Magnificent Seven Heavenly Virtues*. During the 'reality conversation' the visitor informed me about the lesser-known heavenly virtues, where each sin has an opposite virtue to counteract the committing of the sin, e.g. the counterpart to the sin 'greed' is the virtue 'charity'. I invited the same artists to counteract their sin's manifestation past, present, and future, with their corresponding virtue. This led to the production of 3 artworks of the virtue's realisations in the past, present, and future. Five of the artists were available to participate and two new artists joined them who had exhibited with me before.

I started as a curator whose emphasis on the site combined with an entrepreneurial approach to spotting opportunities (the site), marshalling resources (the artists) and building capacity (the Public Art Exhibition) to work as 'curatepreneur'. My practice as 'curatepreneur' has been to formulate projects in partnerships, where resources, expertise, knowledge and skills can be shared in an 'in-kind' arrangement to the advantage of all the partners concerned, together with securing project-funding from a variety of sources. This has necessitated embracing the 'Public Arts Triangle' by balancing the institutional values (the site) the intrinsic values (the artistic practices), and the instrumental (the partnership criteria), as I moved towards proactively searching for heritage spaces to formulate Creative Curatorial Ideas that suited them as a 'cultural producer'. As a 'cultural producer' I have taken an entrepreneurial approach to curating, by spotting opportunities and turning these into solving problems; marshalling resources by turning them into marshalling assets; and building capacity by turning them into building culture-based creative partnerships through my 'personal radial networks' with artists, volunteer groups, communities, and local authorities. My relationship with artists and their artworks is crucial to my curatorial practice. I bring Creative Leadership based on the Six Creative Competencies (Palus and Horth 2008) to my relationship with artists

and a high degree of energy and passion for the Creative Curatorial Idea. I have sought to bring a mixture of emotions and realism to helping artists formulate their artist proposals. This has included the acceptance of the part uncertainty plays, taking risks and recovering from failures, coupled with an urge to learn from artists as components of my curatorial practice. I have tried to cultivate the courage to start, adapt and even stop projects, in order to operate within my 'combined model of ethics', which enables me to determine when to persist and when to pull an artist out of a project to maintain the integrity of their artistic practice.

My curatorial strategy is one that entrepreneurs adopt when starting a business: spotting opportunities, marshalling resources, and building capacity. Leadership is the key to the successful implementation of this strategy: the significance of coaching, mentoring and networking gained on the METHOD cultural leadership programme has now become clear to me. This has seen me shift from a 'Public Art Manager' with my earlier shows at MoDA to 'cultural producer' in later shows at Nunhead Cemetery, in identifying potential sites, raising funds, solving technical problems, and inviting artists to address the site with their artworks. Added to my knowledge and experience of facilitating both at Middlesex University and the Open University I bring to my curatorial practice a wealth of leadership theory and practice, particularly the application of the Six Creative Competences (Palus and Horth 2008) in gaining an edge in navigating complexity:

- 'Paying attention' to artists ideas and to my contacts in my personal radial network;
- 'Personalizing' my responses to artists' proposals creates a shared vision of the exhibition;
- 'Imaging' the whole exhibition gives me the confidence to apply for funding;
- Engaging in 'Serious Play' with artists' ideas to influence the final layout;
- Initiating 'Co-inquiry' with artists in the production of exhibition texts such as artists' statements, and the formulation of public engagement events;
- 'Crafting' the whole exhibition in the space from artists' ideas discussed at the on-

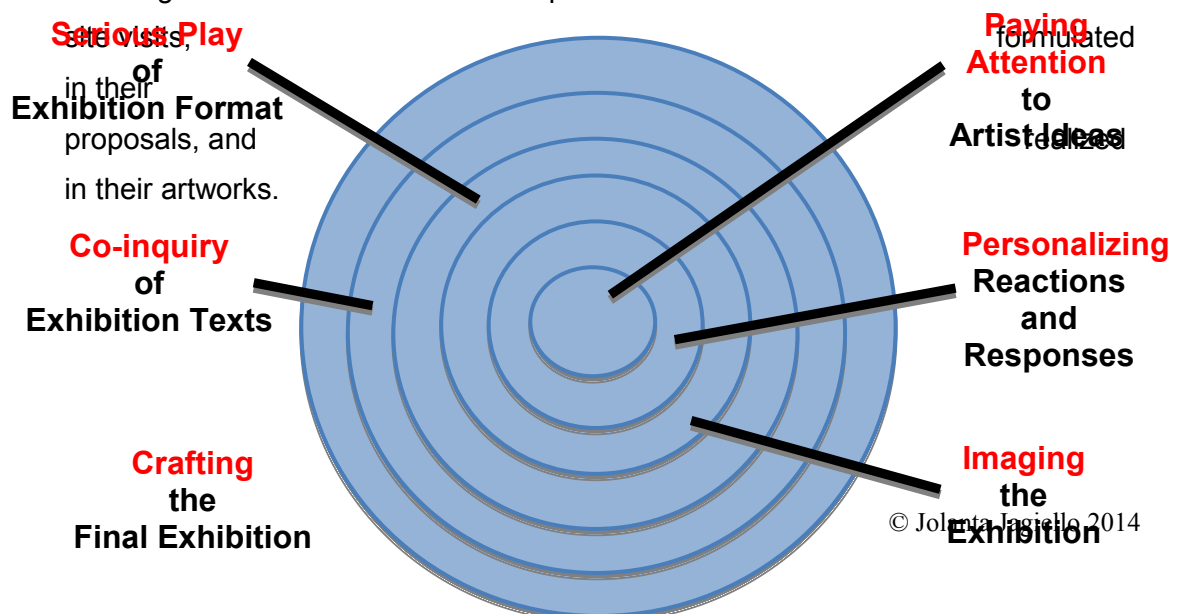
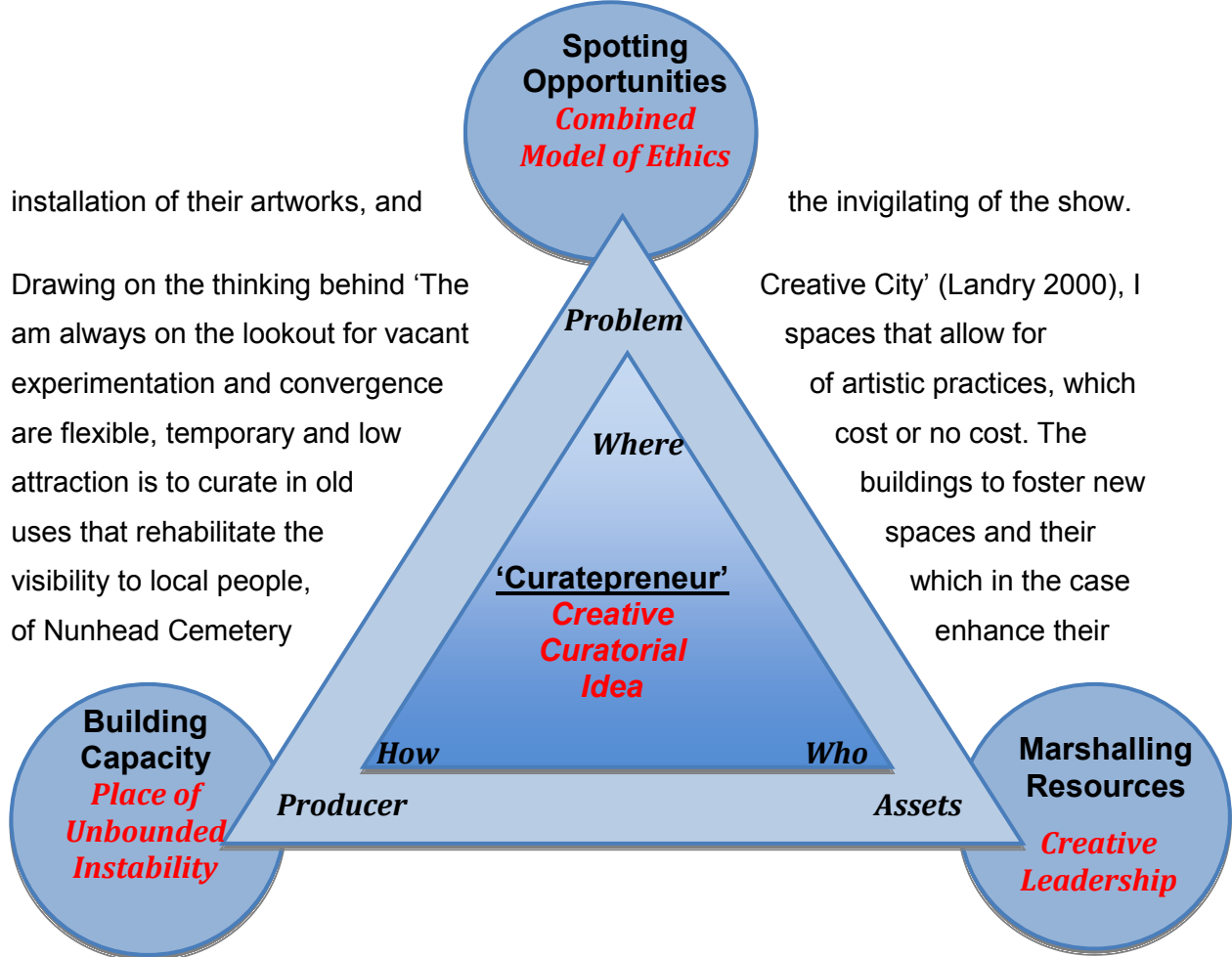




Figure 32: Creative Leadership

I refer to this 'Crafting' space as the 'place of bounded instability' (Stacey 1996) which maps out the space on a continuum from certainty to none at all. In between is the 'zone of complexity' where there is just enough uncertainty to keep you alert, and just enough tension to keep you on edge. This is the 'place of bounded instability' where you are balancing 'control' with 'not knowing' - a space where risk-taking and experimentation takes place, generating new patterns, innovative ideas and creative perspectives on the exhibition. I believe that the application of Six Creative Competencies within the 'place of bounded instability' has enabled me to marshal my resources more effectively as a leader. This 'place of practice' enables me to think strategically, it's my toolkit as a cultural producer and is underpinned by 17 core principles built up as my practice developed. At the beginning of my curatorial practice I thought I was simply organising artists through the various stages of the commissioning process from conducting on-site visits, submitting artist proposals; creating their artworks during the artistic production period; writing their artist statements and artist biographies; to installing and de-installing their artworks. Upon reflection I came to realise I was engaged in a far deeper learning process, more akin to practising the five disciplines from the Learning Organisation (Senge 1999): *systems thinking*; *shared vision*; *mental models*; *personal mastery*; and *team learning*. This process is captured in *systems thinking* through the Public Art Exhibition during my on-site visit and in the formulation of my curatorial proposal. I try to create a *shared vision* of the Creative Curatorial Idea during the artist's on-site visit, when we both develop *mental models* of the location of the artist's artwork and how they will fit into the whole of the exhibition. I facilitate the ideas the artist formulated in their proposal and respect the *personal mastery* they employ to realise their ideas in the artwork they have proposed. I encourage *team learning* between artists during the production, installation, and de-



well-being and quality of life. I am conscious I do not wish to attract an art-audience crowd only but to engage local people with high-quality Public Art enabling them to become more attentive, competent, and experienced observers. As a curator who is context-specific, I utilize local assets and look for their own unique place-specific creativity by building links with local collaborators, networks and partners to promote public engagement.

Figure 33: Entrepreneurial Curatorial Strategy for Public Spaces

The successful implementation of the Entrepreneurial Curatorial Strategy relies on me acting as a connector between local authorities, universities, businesses, volunteers, artists, and audiences. I act as promoter, producer, facilitator who is proactive, future-oriented in embracing change and taking risks. I believe I can act as agent of change in the public's perception of Public Art by promoting small acts of creative transformation in the spaces that I curate. I have been able to secure Community Funds from Southwark Council for the last 3 years for Public Art Exhibitions in the Restored Anglican Chapel whilst remaining flexible, informal, and experimental in the face of monitoring and evaluation systems used to measure my results and impacts.

My ethics of practice as a curator have shifted since my days at MoDA when I took a particularly deontological ethical stance, meaning that the moral value of the action is independent of the consequences of the action. One show *Sculpting in the Suburban Landscape* at MoDA stands out in which I made a point of wanting to be remunerated for work that I had done for someone else failing to meet the deadline for the completion of the work. The consequences of this action created a standoff between the site, Funding Body, and curator the resolution of the matter led to no more shows being organised at MoDA from 2007 onwards. My shift has been to a consequential ethical stance, where the moral value of the action is bound up in its consequences, which is the basis of the valid moral judgement regarding the action (Patel 2010). This happened at Nunhead Cemetery on the second 'Angel Looks on...' Public Art installation in the Restored Anglican Chapel, it was not favourably received. I find organizing exhibitions with newly commissioned works is always a risky affair, but can be offset by curating temporary group exhibitions that have more chance of gaining acceptance and support rather than the imposition of one permanent sculpture, which could meet with opposition.

This particular sculpture was due to remain for 3 months, but met with public opposition and produced a complaint within a day, which I felt I could not defend. I had not been 'presented' with an artist proposal, and was not present at the installation due to work commitments and so was working on a basis of trust. The artist's previous work in the Chapel, which was specially made for *Woodland Wonders* had been very well received, so I had no reason to doubt the suitability of their installation in the Chapel. It transpired that the artist's installation was in fact a re-siting or reconfiguring of an existing work, which did not take into account the site's topology or sensitivity of the site's specific local history. The corresponding relationship between the site and their artistic practice was lost, this proved fatal as the suitability of the artwork had the potential to cause offence. On top of this the committee were unaware of the sculpture and its impact, this lack of awareness created tension between themselves and the Head of Cemeteries who

received the complaint. I did not defend the installation of the artist's artwork. I know that the artist felt morally let down when they were asked to remove their sculpture. It was also clear from my previous experience that if I did not handle the situation differently, the consequence could be the signalling of the end of curating shows at Nunhead Cemetery. I was in danger of losing a space in which to curate temporary group exhibitions that permitted me the kind of curatorial and artistic freedom so rarely associated with Public Art. I felt that the removal of the artwork was the better consequence out of all the alternatives, although it ended my relationship with this artist, whilst re-affirming my relationship with Nunhead Cemetery to go onto curate further shows.

In this climate, where working in partnership is essential to secure funding I am more aware of my ethics of partnerships (Munch 2010). Looking at my most successful partnership, *Dream Landings*, what made it work so well, was that it was mutually beneficial and created a win-win situation for all concerned. The partners John Lewis, Arts & Business East, Watford Borough Council, and the artists, spotted the opportunity in being involved, marshalled their resources, and built up the capacity of the project through motivation, commitment, and active willingness to succeed. I felt I was leading a 'learning partnership', based on the theory of a 'Learning Organisation' (Senge 1999), by applying 'systems thinking' as to how the partnership would operate, conveying a 'shared vision' of the project by providing a clear 'mental model' of each individual contribution implemented through the application of their unique 'personal mastery' to meet the expectations of the project which were evaluated through 'team learning'. The Creative Curatorial Idea for this project came about from a 'reality conversation' with an artist. I have noticed a shift as to where the ideas come from. In my next Public Art Exhibition at Nunhead Cemetery in the Mausoleum (May 2013) the idea for *Magnificent Seven Heavenly Virtues* came out of a 'reality conversation' with a member of the public when invigilating the *Magnificent Seven Deadly Sins*. Through me listening, talking, thinking and learning from their suggestions the Creative Curatorial Idea was formulated. I believe that the public, as well as artists, can become an active partner in the formulation of Public Art Exhibitions.

According to ixia³⁵ the Public Art Think Tank, Public Art projects at their best involve public engagement, and are created out of desire to enhance the design, function, and use of public buildings and public spaces, what I have termed as their 'rehabilitation'. These top-down constructions, involving 'panels', funded and supported by developers, where great claims are made about their economic, social and environmental impact, whether the public art works produced are permanent or temporary, short or longer-term is described

³⁵ ixia Public Art Think Tank (2013) *About Public Art*. <http://www.ixia-info.com/about-public-art> [Accessed 01 January 2013]

as 'Public Art as Regulatory Practice' (O'Neill and Doherty 2011). This is in marked contrast to my approach to formulating public art projects which are 'bottom-up' constructions, single-authored, funded and supported by public bodies and/or private income, and the claims focus on the engagement and the opinions of the public described as 'Public Art as Self-Organisational Practice' (O'Neill and Doherty 2011). The 'Public Art' is the public artworks produced by contemporary artists, which are temporary, short-term, and tailored to the site using four strategies: site-dominant; site-adjusted; site-specific; site-conditioned/determined. As an independent curator working in public spaces, 'exhibition-making' of object-based art is the 'Public Art'. This provides a smaller-scale, cheaper, flexible, innovative alternative to singular Public Art that is sculptural and permanent in response to a site under development.

The practice of Public Art has seen shifts from the 1980s, from short-term to long-term Public Art projects, and from object-based to dialogical Public Art practice (Montagu 2007). These have been reflected in my curatorial practice at Nunhead Cemetery. I have been able to take a durational approach to the sites in the cemetery. Although my curatorial practice will fundamentally remain object-based, I have been able to incorporate socially engaged artistic practices (Willats 2012) into my Public Art Exhibitions through 'site-writing' (Rendall 2009), notably 'Maussollos' accompanying the *Magnificent Seven Deadly Sins*. The practice of public art now confirms the importance of the curator as the facilitator, mediator, and communicator of Public Art, as outlined in *The Manual: A Public Art Strategy for Knowle West* (Beale, Cumberlidge, and Escritt 2011) where a curator will be appointed every three years to build the Public Art Programme over the next 20 years to create an active public realm. This will be supported and funded by changes to regeneration and the planning system and process. This seems to me an attempt to institutionalize, through a planned strategy, the innovative spirit of the emergent strategy of 'Public Art and Self-organization' started by APG with their 'incidental person' (Bishop 2010). This is a movement ixia describes as challenging the dominant order and continually seeking to find new ways of doing things without the overarching support of an institution, public funding body or private person (Banks 2012). I believe this requires adhocracy applied to the arts, 'ARTocracy' (Zeiske and Sacramento 2011) a type of organizational structure that cuts across normal bureaucratic lines found in 'Public Art as Regulatory Practice' (O'Neill and Doherty 2011), to spot opportunities, solve problems, and get results to move towards 'Public Art as Self-organisational Practice' (O'Neill and Doherty 2011). The issue for me is how can the two co-exist and draw strength from each other, this I believe lies in the changes to the National Planning Policy Framework (NPPF) outlined by the Department of Communities and Local Government (DCLG 2012) with the

introduction of the term of 'cultural well-being'.

Holden (2012) states that there are three highly inter-related spheres of 'culture': publicly funded culture and heritage; commercial culture; and 'homemade' culture, which has seen unprecedented growth over the last 20 years due to the widening access to high-quality modes of production. This permits a broader definition of 'cultural well-being' allowing for a greater deal of flexibility and localization. In its broadest sense, its aims borrowed from the Manatu Taonga Ministry of Culture and Heritage in New Zealand website³⁶, state: "The vitality that communities and individuals enjoy through participation in recreation, creative and cultural activities, and the freedom to retain, interpret and express their arts, history, heritage and traditions". Holden (2012) in the light of the UK's own Localism Acts 2011³⁷, which gives communities more power in planning local developments, believes this will constitute in practice what 'cultural well-being' is locally, which will then inform the planning response. The DCLG acknowledges that it encompasses activities that local authorities already provide in locations, such as museums, parks, venues, and recreational facilities; support for the arts, celebration of events; heritage protection; this could facilitate more emergent ways of working that support public art and self-organization.

Dove (2012) in his presentation at ixia's 'Public Art, Cultural Well-being and National Planning Policy Framework (NPPF)' event stated: "Cultural well-being features first as an ingredient in the "social role" of the planning system..." and should "take account of and support local strategies to improve health, social and cultural well-being for all, and deliver sufficient community and cultural facilities and services to meet local needs." At the same event, Holden (2012) inferred this created openings as: "it obliges planning to take account of culture and allows for the inclusion of cultural well-being in Local Plans. It may require Local Planning Authorities to produce 'cultural well-being strategies'..." (Holden 2012: 8). This enabled me as a 'Public Art as Self-Organisational' practitioner to rethink my 'place-based curatorial strategy of Public Art Exhibitions at Nunhead Cemetery'³⁸ and reframe them as a "cultural well-being strategy" meeting Local Plans for Public Art in Open Spaces.

³⁶ Editor (2012) *Cultural Well-being*. <http://www.mch.govt.nz/what-we-do/our-projects/completed/cultural-well-being> [Accessed 01 January 2013]

³⁷ Crown (2012) *Localism Acts 2011*. <http://www.legislation.gov.uk/ukpga/2011/20/contents> [Accessed 01 January 2013]

³⁸ Jagiello, J. (2012) Magnificent Seven – Curating Public Art. *EUPOP 2012 Inaugural Conference (European Popular Culture Conference), Heritage and Curation Stream*. London: London College of Fashion. 11-13 July 2012.

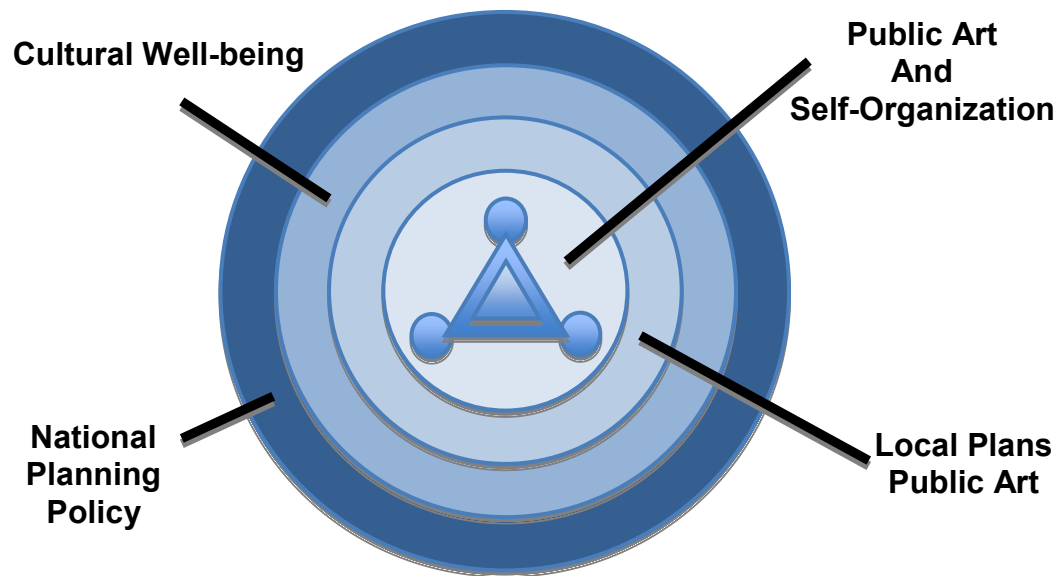


Figure 34: Cultural Producer within the National Planning Policy Framework

Achieving Great Art for Everyone (Arts Council 2012) outlines the Arts Council's strategic framework for the arts for the next ten years. In the report Dame Liz Forgan states this as "... the bravest, most original, most innovative, most perfectly realised work of which people are capable..." (Arts Council 2010: 2). This is what I strive for in my definition of a curator of high quality Public Art Exhibitions. At the heart of the Arts Council framework are five strategic goals:

- Goal 1: Talent and artistic excellence are thriving and celebrated;
- Goal 2: More people experience and are inspired by the arts;
- Goal 3: The arts are sustainable, resilient, and innovative;
- Goal 4: The arts leadership and workforce are diverse and highly-skilled;
- Goal 5: Every child and young person has the opportunity to experience the richness of the arts.

My curatorial practice over time has aligned itself to meet these goals through high quality Public Art Exhibitions for a non-art going public taking an entrepreneurial approach that is durational, resilient and innovative utilising the skills of creative leadership to engage cross-generational audiences.

The Arts Council's report *Supporting growth in the arts economy* (Fleming and Erskine 2011) seeks to deepen the links between the arts and the wider creative economy by claiming that individual artists are themselves micro-creative businesses, who will succeed if they thrive on innovation, collaboration, and exchange. I believe that as a 'cultural producer' who is working more entrepreneurially, flexibly and openly, the core of my curatorial practice is innovation, collaboration, and exchange, underpinned by my 17

core principles:

- Principle 1: To operate as an 'independent not institutional' curator inhabiting unique spaces where people from different backgrounds and perspectives come together in an atmosphere of appreciation.
- Principle 2: To engage artists in a collaborative process between 'site and sculpture' using a variety of strategies from site-dominated, site-specific, site-adjusted, to site-determined.
- Principle 3: To provide publicly accessible sensory experiences of 'Sculpture in the Expanded Field' (Krauss 1983).
- Principle 4: The employment of 'site profiling' to examine the site's physical setting, historical, sociological, folkloric content, and behavioural analysis in the formulation of the curatorial proposal.
- Principle 5: The formation of partnerships in the application of funds where the outdoor art exhibition is the site component of the project.
- Principle 6: Engaging a non-art going public by encouraging them to shift from 'indifference' to 'strong involvement'.
- Principle 7: To socially engage in participatory practice by: working with others, creating interactive activities, and promoting collective action (Kravagna 1999).
- Principle 8: To act as a 'curatepreneur' by following the seven inter-related stages of the 'Confidence Curve' (UnLtd 2012).
- Principle 9: To strive to develop new audiences who come across Public Art as part of their daily lives.
- Principle 10: To create a balance between institutional, instrumental, and intrinsic values to develop a 'Public Art Values' Triangle.
- Principle 11: To acknowledge the importance of the 'strength of weak ties' in my 'personal radial networks' when building partnerships.
- Principle 12: To manage the curatorial moral imperative of the tensions that can occur in 'The Public Art Values Triangle' as well as with artists.
- Principle 13: To apply the 'ethic of place' (Lippard 1997) and its inter-relationship with the 'audience-centered model of interactivity' (Lacy 1995) to my curatorial practice.
- Principle 14: To produce Public Art Exhibitions, which reach audiences according to the eight-point 'ethic of place' (Lippard 1997) and to have these

reflected in visitor comments.

- Principle 15: To utilise a variety of strategies adopted in the staging of historic heritage.
- Principle 16: To understand that every site has assets that can be utilized by the application of culture-based creativity to think imaginatively, to break away from the conventional.
- Principle 17: To take a durational place-based approach in the rehabilitation of heritage sites.

This is expressed in my 'combined model of ethics' incorporating the 'audience-centered model of interactivity', as: 'origination and responsibility', 'collaboration and co-development', and 'volunteers and performers' (Lacy 1995). The report also stresses how digital technology is transforming the relationship between artists and audiences, arts organisations and place, the arts and the creative economy. It highlights that best practice uses digital technology to develop new types of relationships with place, I have incorporated this in my 'combined model of ethics' as: 'immediate audience' (physical), 'media audience' (virtual), audience of myth and legend (digitally sharing) linked into the 'ethic of place' (Lippard 1997).

Achieving Great Art for Everyone (Arts Council 2012) acknowledges the intrinsic value of the arts as fostering a sense of identity, social cohesion, mental health, and cultural well-being. My curatorial practice at Nunhead Cemetery has retained public interest from one Public Art Exhibition to the next, which is good for culture and for well-being. Above all, I have developed my awareness that 'cultural well-being' means upholding the following beliefs (INTELI 2011):

- The power a 'sense of place' has on my choice of Public Art exhibitions, and its ability to connect with people and provide a social space;
- The importance of a place-based practice making heritage accessible by interpreting the past, linking it to the present, as an investment for the future;
- The recognition that my relationship with artists is the key to balancing, integrating and rethinking artistic practices to foster innovation and experimentation to find new ways to promote cultural well-being;
- The acknowledgement that culture-based creativity enables groups in the community to express themselves dynamically through cultural events.

My entrepreneurial strategy for curating public art has challenged the trend for dematerialising the monumental object that values the quality of the social process over the quality of the aesthetic product (O'Neill and Doherty 2011) by re-sizing it into Public

Art exhibitions, built out of the social relations of the community itself, which are creative, small-scale, cheaper, transgressive acts of cultural well-being.

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Definitions

Artlike Art - where art is at the service of art (Kaprow and Kelley 2003).

ARTocracy - a type of organizational structure that cuts across normal bureaucratic lines (Zeiske and Sacramento 2011).

Audience-centered model of interactivity - a model that defines the audience in terms of an 'evaluative construct' enabling the understanding of interactivity within the work process (Lacy 1995).

Authority innovative-decision - a decision made for the organisation by a few individuals in positions of influence or power (Rogers 2003).

CBI - Creative Business Idea has a strong product component, a strong communications component, and a powerful brand experience (Schmetterer 2003).

CCI - Creative Curatorial Idea has a strong site component, a strong artistic component, and a powerful public experience.

Charismatic agency - an individual curatorial practice which creates a powerful imaging that secures funding through engagement with participants and visitors (O'Neill and Doherty 2011).

Collective innovative-decision - a decision made collectively by all individuals of the organization (Rogers 2003).

Combined model of ethics - this model combines Lippard (1997) 'ethic of place' and Lacy (1995) 'audience-centered model of interactivity' to place-based curatorial practice, which engages the community.

Community Art - an art practice that believes in the production of art as a social activity that expresses people's lived experiences (Marsden 2002).

Confidence Curve - this refers to UnLtd's seven-stage 'Confidence Curve' through which different inter-related forms of confidence develop at particular stages in the delivery of a project (UnLtd 2012).

Consequentialist ethical stance - the moral value of the action is bound up in the consequences of the action (Patel 2010).

Creative content producer – a person who produces original content for an exhibition, website, film, TV, videogame, music, publishing or fashion (NESTA 2006).

Creative experience provider - a provider of an experience, which is consumed at a point of time in a specific place (NESTA 2006).

Creative original producer - a producer of an original that is a 'one-off' production (NESTA 2006).

Cultural producer – an individual that plans, designs, organizes and manages artistic projects that have a cultural impact on the public that will engage with them (KEA 2009).

Culture-based creativity - derives from art and cultural activities facilitating public interventions in the creation of conditions to stimulate creativity (KEA 2009).

Culturepreneur - a combination of the words culture and entrepreneur, defined as an entrepreneur creating or identifying opportunities to provide a cultural product, service or experience and bring resources, which enables this to be exploited as an enterprise (Clews and Harris 2007).

Curatepreneur - a combination of the words 'curator' and 'entrepreneur', an independent curator who adopts an entrepreneurial working process of spotting opportunities, marshalling resources, and building capacity.

Curating-by-improvising on-site - curating takes place onsite as the exhibition takes shape, minor adjustments to the installation can take place as the artists are still onsite.

Curator-artist - a curator whose curatorial practice co-exists with their artistic practice.

Curator-in-residence - a curator is invited to take the time and space away from their usual environment and obligations to explore their practice within another community.

Curator-producer - context-specific curator employing small-scale commissioning of artworks, which evolves into place-based exhibitions linking artists to places.

Deontological ethical stance - the moral value of the action acted upon is independent of the consequences of the action (Patel 2010).

Durational approach - an approach to public art involving a process of being together for a period of time with some common objectives, to constitute a new mode of relational, conversational and participatory practice (O'Neill and Doherty 2011).

Entrepreneur - builds a business of value, often from practically nothing by spotting an opportunity, marshalling resources, and building capability (Hall 1999).

Environmental profiling - An inquiry involving examining the site's physical setting, historical, sociological, folkloric content, and behavioural analysis (Fleming 2007).

Ethics of partnerships - a coming together of individuals who hold common ethical beliefs to form a partnership (Munch 2010).

Exhibition-as-art - an exhibition of site-like art.

Exhibition-as-form - an exhibition as a spatial experience to exchange ideas, reactions, and responses embodied in artworks that the viewer moves through and senses in a visual, kinesthetic and auditory way (O'Neill 2012).

Exhibition-as-medium - an exhibition as the medium of contemporary art in terms of its production, presentation, and reception by artists, audiences, critics, dealers, collectors, and other curators (O'Neill 2012).

Exhibition-as-public art - public artworks woven into the lives of the passerby; the significance of which may only become apparent when they are removed.

Freelance curator - a guest or visiting curator who is brought into an institution as an expert in their field to host and plan an independent project/exhibition based on a specific theme.

Glocal - a combination of the words 'global' and 'local', where the mobility, openness, curiosity, and innovativeness of being global can be locally embedded (Seijdel 2009).

Imaginative curriculum - to develop curricula that nurtures creativity in ways that are more likely to foster students' creativity (Jackson, Oliver, Shaw, Wisdom 2006).

Improvisation - is the ability to react in the moment and in response to the stimulus of one's immediate environment and inner feelings.

Incidental curator - a person who curates public art exhibitions that rehabilitate spaces, engaging the intelligence and the natural inquisitiveness of the passerby.

Incidental person - acting as the creative outsider inside an organization for a specific period of time (Bishop 2010).

Independent curator - a curator operating outside institutions who self-initiates projects, defines their context, and frames their content from conceptualization to implementation.

Learning Organisation - an organization that learns through the learning of each of their members (Senge 1999).

Lifelike art - where art is at the service of life (Kaprow and Kelley 2003).

Moral curatorial imperative - management of the tensions morally between the curator and the public institution, curator and the visiting public, curator and the public funding body, curator and the public artists (Gilbert 1996).

Optional innovative-decision - a decision made by an individual who is in some way distinguished from others in the organization (Rogers 2003).

Performing Academic - embraces experiential learning in a workshop style format of delivery whose emphasis is on facilitating process-led activities that focus on developing ideas and emotions, as well as knowledge and skills.

Personal radial network - a network consisting of a set of individuals who are linked to a focal individual but do not interact with one another (Rogers 2003).

Place-based strategy - an arts and cultural strategy with artistic interventions that are meaningful in context, built from the unique characteristics of place (Arts Council 2010).

Place-making - this is an approach to the planning, design and management of public spaces which capitalizes on a local community's assets to promote people's health, and well-being (Fleming 2007).

Place-profiling - assessing the profile of a site using a number of Robert Fleming's place-making tools (Fleming 2007).

Place of bounded instability - a space where as an individual you are balancing 'control' with 'not knowing' (Stacey 1996).

Public Art - refers to works of art in any media sited in the public domain that are publicly accessible to all.

Public Art artist - an artist producing a large artwork that is usually fabricated for one public space.

Public Art as Regulatory Practice – this is a top-down planning process that is imposed from above, reactive, design-driven, privatized, and dependent on regulatory controls and cost/benefit analysis (O'Neill and Doherty 2011).

Public Art practice - a working practice which involves site specificity, community involvement and collaboration in siting of Public Art (Lacy 1995).

Public contemporary art artists - an artist producing artwork for public spaces in which they act as their own designers, makers, and installers.

Public Art as Self-Organisational Practice - a bottom-up process that is community-driven, visionary, culturally aware, ever changing, transformative, context-sensitive, inspiring, collaborative and sociable, and focuses on the engagement and the opinions of the public (O'Neill and Doherty 2011).

Public Space - a space between the public and the artist where the relationship between the viewer and the artwork occupies a place in which both have equal claim. i.e. democratic.

Public Values Triangle - a model that negotiates a balance between intrinsic values, institutional values, and instrumental values (Holden 2005).

Public Work - a public artwork produced and presented 'in public', 'in the public interest', 'in a public place', and 'publicly funded' (Cartiere 2008).

Reality conversation - this is a dialogue regarding an as yet unrealized project with the intention to try and make it happen and produce it as a reality (Lamm 2011).

Relational Aesthetics - an art practice which takes as its theoretical and practical point of departure the whole of human relations and their social context, and treats the audience as a community (Bourriaud 1998).

Sculpture in the Expanded Field - this is a seminal 1979 essay by Rosalind Krauss (1983) which analyzed artistic practices that moved outside the limits of traditional sculpture and entered into the realms of architecture and landscape.

Site-profiling - assessing the profile of a site by examining the site's orientation, connection, direction, and animation (Fleming 2007).

Site-writing - this is a writing technique that takes the reader on a journey through the site and its artworks from the perspective of a viewer, which is more speculative and poetic (Rendell 2005).

Socially engaged practices - art practices where the 'quality of the relationship' is valued above the 'quality of the object' and which dematerialize into a socially engaged relationship with the viewer (Bishop 2006).

Social Entrepreneur - an individual who can transform the world in which they live with passion, ideas and a can-do attitude to set up and run a social venture (Mawson 2008).

Strength of Strong-ties - refers to a densely knitted relational network linking an individual to their close friends (Rogers 2003).

Strength of Weak-ties - refers to a low-density relational network linking an individual to their acquaintances (Rogers 2003).

?What If! Innovation process - this is a set of creative behaviours and creative techniques to improve goods and services (Allen, et al. 2002).

Appendices

Appendix 1 - Site-Making Strategies MoDA 2002-2007

Examples of artists in the first category, producing site-dominant sculptures:

- Large closed spiral made of 7,000 disposable cups in *MoDA Outsized!* (2003):



'Disposable' by Kevin Osmond

- Blue green algae and water in huge sealed concave petri dishes in *Outdoor Habitats* (2004):



'Transform' by Eva Rudlinger

- A large family of fairy cupcakes in *Eating out in the Great Outdoors* (2006):



'Come, we shall have some fun now' by Julia Dennis

In the second category, artists producing site-adjusted sculptures creating various visual interactions in terms of scale, colour and texture, and mass, these included:

- The remnants of a camp fire sited between two large trees in *Outdoor Habitats* (2004):



'Inside Out' by Irene Christofides

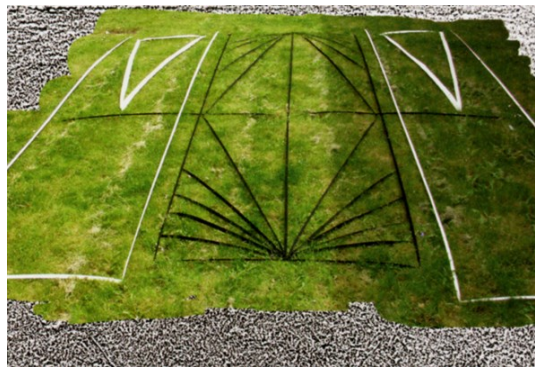
- A large potted bush, on closer inspection, was made of hundreds of tiny grey plastic toy soldiers outside the MoDA entrance in *Grounds for Designs* (2005):

- A set of wooden footsteps in turf which had been removed and stored 150 miles away to be replanted at the end of the show in *Outdoor Habitats* (2004):



‘Place ...d’ by Sally Lemsford

- A sundial marked out on the lawn in *Grounds for Designs* (2005):



‘Capuchin Sundial’ by Hilary Sleiman

In the fourth category, artists produced site-conditioned/determined sculptures by picking up cues from an intimate knowledge of the site, examples at MoDA include:

- Blown up Tesco plastic bags in the trees of MoDA in *MoDA Outsized!* (2003):



‘Pretend you never noticed’ by Alistair McClymont

- A voting booth for bird candidates in a garden shed in *Grounds for Designs* (2005):

**FOURTH ANNUAL MODA
OUTDOOR GROUP SHOW**

GROUNDS FOR DESIGNS
Contemporary responses to Garden Arcadia

Private View Event
17th May 2005

Our Feathered Friends want YOUR Vote and they want
it NOW!

Remember, A Swallow Does Not A Summer Make!

Will Birds Of A Feather Flock Together,
or will they Feather Their Own Nest?

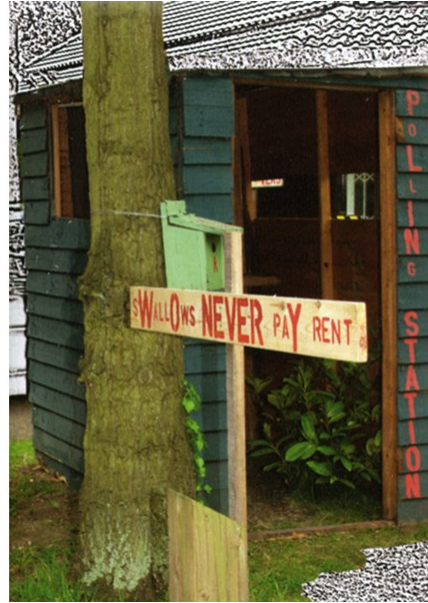
Don't Just Feed The Birds - Vote For Them!

BIRDOCRACY –

Bird Watching and the knockabout stuff of
electioneering!

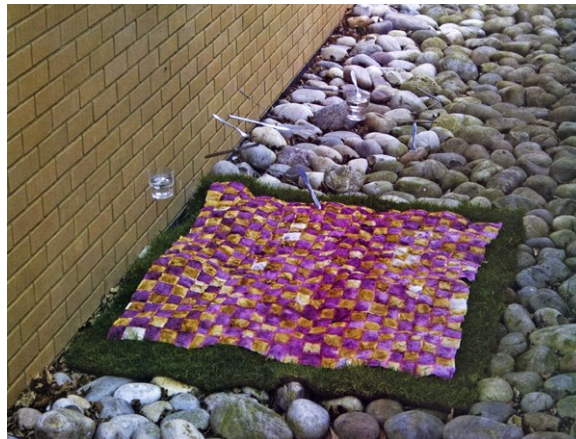
**Make sure you vote by 7.30 pm –
The Polling Station closes at 7.30
sharp.**

The winner will be announced by the returning officer
at 7.45pm.



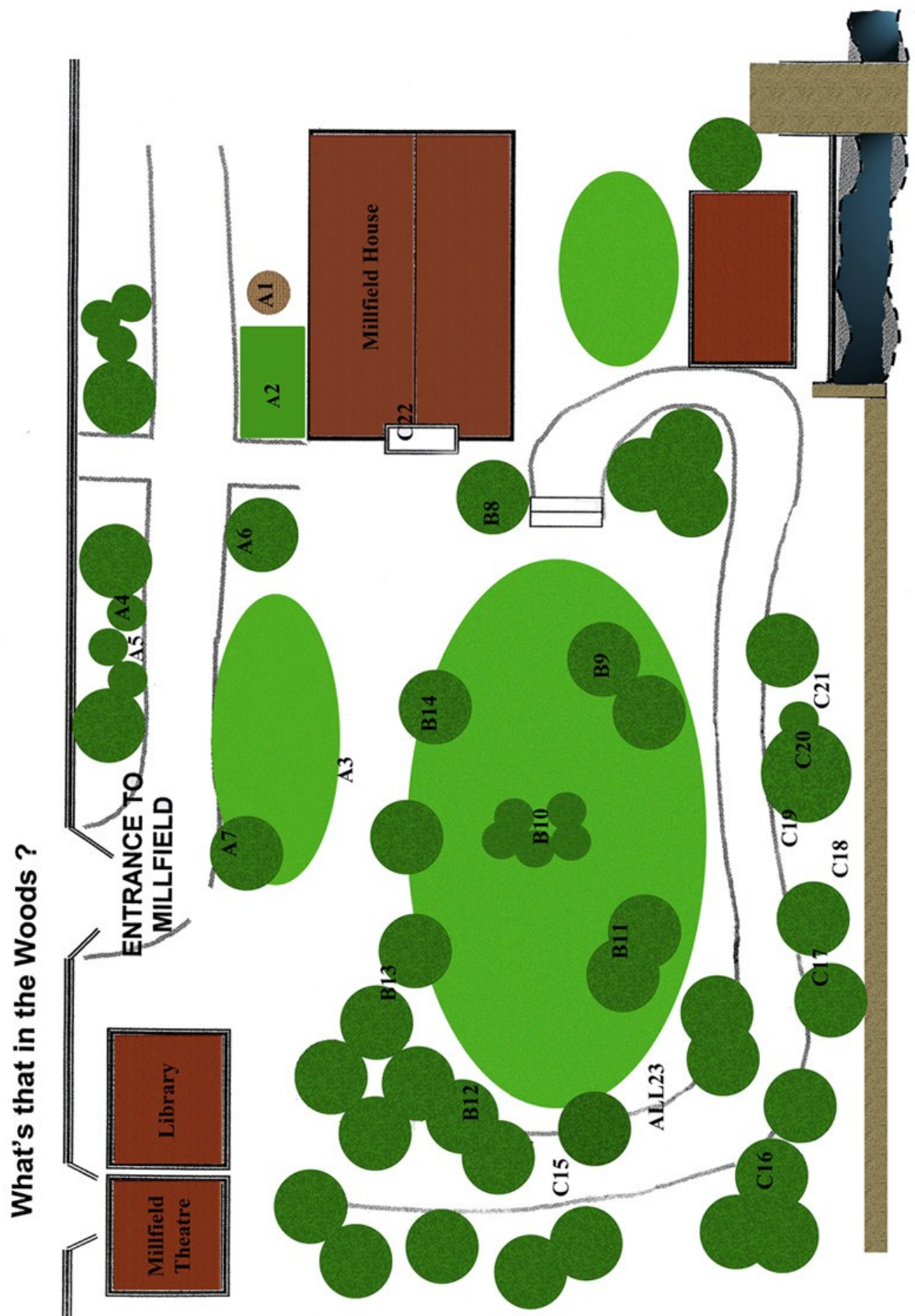
‘Birdocracy’ by Daniel Lehan and Steve Johnson

- An installation inspired by Manet’s painting with a checked blanket made of stained tea-bags in *Eating out in the Great Outdoors* (2006):



‘Le Dejeuner sur L’herbe’ by Marilyn Collins and Cheryl James

Appendix 2 - Map of Locations for *What’s that in the woods?* (2004) artworks



Appendix 3 - *Open Desk After School* (2005) DVD

Appendix 4 - Place-profiling of John Lewis Bedding Department

By adapting the Environmental profiling toolkit (Fleming 2007) I created a set of 'place profiling' questions for the Bedding department in John Lewis Watford:

- Does the configuration and size of the space support functions that were planned for it? – this was a very well designed bedding department which was due for refurbishment;
- Does the space have a complexity that allows it to be enjoyed by a variety of users? – single people, couples and as well as families could move around the beds freely;
- Is one free to move around the space without feeling intimidated by others? – it was also accessible to mothers with children in pushchairs;
- Can you see across the space? – the view encompassed the linen department as well as the furniture department.

Once the exhibition was in place, I asked myself:

- Is it simple enough to be memorable as integral space? – the artworks would be on the pillowcases on the beds and would be integral to the space;
- Does it provide a variety of feelings of enclosure that sustain various levels of intimacy? – yes, wall dividers and bedroom furniture created alcoves of intimacy;
- Are there narrative elements that connect different parts of the space? – the linens, wallpaper, and furniture tastefully connected the space;
- Does the space encourage you to savour moments of contemplation? – it was possible to stand at the end of the bed and have time to contemplate.

With reference to artworks in the exhibition, I asked the following questions:

- Do the works of art in the space have meanings to the general public? – as dreams are most often associated with sleeping, the pillowcase was the ideal medium;
- Do the intricacies of the space sustain interest? – the beds were surrounded by bedroom furniture;
- Are they worth considering five or six times? – the customers of John Lewis, the visitors, were likely to visit the store several times to make purchases;
- Does the space allow the viewer to enjoy intimate details? – it would be possible to unobtrusively put a sign at the end of the bed to explain the artworks;
- Are there design features in the space that the community could add over a period of time? – it would be possible to add pillowcases designed by the community onto those beds that did not have artworks on them.

Appendix 5 - *Dream Landings* (2006) Artworks on pillowcases

BANGLADESHI

Across Seven Seas
By Merete Krohn

JAPANESE

Beyond
By Akiyo Yamamoto

AFRO-CARIBBEAN

Busy Bees
By Joseph Silcott

JEWISH

Buttons & Pills
By Melanie Wagner

GREEK

DADDY'S SLEEPING
By Lennie Varvarides

GHANAIAI

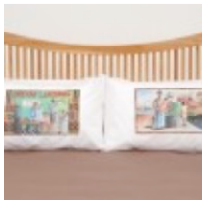
Dear Diary
By Lisa Armparbeng

POLISH

Licence to a New Life
By Jolanta Jagiello

BARBADIAN

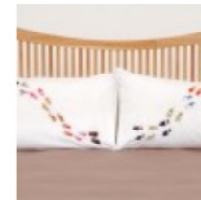
My Father's Dream
By Charlene Belgrave

GHANAIAI

Mr Mark Kwame
By Benjamin
Oppong-Danquah

SRI-LANKAN

Reading (Between
the lines) by
Sumi Perera

KURDISH

The Way to a
Dream
by Mari Terauchi

WATFORD

Watford Junction
by Hilary Sleiman

SOUTH AFRICAN

Out of South Africa
By Carol Ballard

SOUTH AFRICAN

Pillow Talk
By Bridget West

BENGALI

Bengali Brides
By Louise Kosinska

CHINESE

Home Dreaming
by Carol Wong

SERBO-CROATIAN

Lingo Flipper
by Nela Milic

WEST INDIAN

Crossing
by Lydia Maria Julien

Appendix 6 - Sculpting the Suburban Landscape (2007) Leaflet

**sculpting the
suburban landscape**

'The taste of the English in the cultivation of the land, and in what is called landscape gardening, is unrivalled. They have studied nature intently, and discover an exquisite sense of her beautiful forms and harmonising combinations.'

Washington Irving (1783-1859), *The Sketch Book*, 'Rural Life in England'

MoDA's Sixth Annual Outdoor Show 'Sculpting the Suburban Landscape' challenges the notion of the English traditional domestic garden in multi-cultural Britain. It complements MoDA's indoor exhibition, *The Suburban Landscape: Two Hundred years of Gardens and Gardening*.

Each of the ten plots, five front gardens and five back gardens, has been 'landscaped' by artists with a keen eye on the changing nature of the garden. The demise of the status of the English rose in the Victorian garden (with its hybrids named after duchesses, princesses and millionaires' wives), and the new obsession with jewel-encrusted mobile phones and designer 'Bling-Bling' jewellery is captured in the Hedged Garden in Plot 6. One of the most striking 20th century gardens, made by wishful thinkers, artists and writers in the most unusual and inhospitable of spaces, is acknowledged in the stone area between Plots 4 & 5. The austerity, formality and structure imposed by the Institute of Landscape Architects, founded in 1929, on garden designers, is relayed by the time-based 'solar-etched' motifs on the lawn created by the ever-changing effects of sunlight in Plot 9.

Gardens are places where plants, adults, children, and wildlife interact. Some are welcome and others not. The unwelcome visitors are greeted with a scarecrow to frighten them off, such as the variety found in Plot 2. Those that are welcome are treated like visitors to a National Trust Garden, entertained with a family day out with theme park attractions. The spirit of this is captured in Plot 10, the site of a large interactive pages from a gardening book that visitors can engage with. And Plot 3 is the home of bubbles of diverse objects, with which the suburbanite visitor can 'interact', like a cross-pollinating bee.

Suburban gardens have traditionally been sources of pride and an opportunity to 'keep up with the Joneses'. Pride is now being replaced by practicalities, with washing lines full of clothes such as those found in Plot 8, whilst Plot 5 celebrates the beginnings of a carport (paving over the existing garden sculptures), as parking restrictions and the congestion charge force cars off the streets into the front garden. And Plot 4 explores the way in which, after a heavy night's partying, the revellers are met by next morning's broken bottles and a private garden of weeds, ready for the next night's excesses.

The garden has shifted from a haven of peace, tranquillity and beauty to a means of coping with modern day indulgences, with the accumulation of possessions overflowing from the house into the shed. However in Plot 7, the painted canvases in the garden shed, and the caravan in Plot 1 (both a stationary retreat and a movable refuge full of gardening tips) remind us of the pleasures of 'landscaping' the English Garden.

Plot 1



Julia Dennis
The Untold
Caravan, memorabilia

www.juliadennis.co.uk
julia@juliadennis.co.uk juliadennis100@hotmail.com

With the impact of migration and immigration, the concept of 'refuge' will be familiar to a diverse range of people living in Britain today. Julia Dennis explores the garden as a place of 'refuge', a special place, a place of beauty and shelter, where you can do as you please. She uses the caravan as a sculptural 'retreat', a symbol of transience and travel: here the landscapes of memory have a place to remember and re-invent. Through imagination and fantasy, hidden worlds are uncovered, creating an installation of deep thought and delight.

Julia's artwork has been influenced by her own experiences of transience and change having lived in different parts of Europe and overseas. She has also designed EU and British Council funded cross-cultural projects in art and design. The meeting of diverse cultures in a creative context has given the opportunity for people of different socio-economic and cultural backgrounds to have a deeper understanding of one another through the exchange of ideas and project development.

In 2003 Julia Dennis completed an MA in Fine Art from Brighton University and has exhibited regularly since. Julia also lectures in Fine Art at various institutions and has been a course leader of Fine Art for many years. Julia often works in sculpture, using resins, fiberglass, textiles and wood. She also uses photography and video. In the summer she will also be exhibiting with a group of ex-Goldsmith artists at the Auto Italia Gallery in London and in Deptford on the River Thames on an old fishing vessel.

Julia would like to thank Mr and Mrs Scruton who were kind enough to deliver the caravan from their home in Bridlington, in North Yorkshire to Wapping, without whose help the task of developing this project would have been much harder.

Plot 2



Elaine Arkell
Pests and Personalities
Mixed media including familiar recycled domestic/horticultural materials and objects.

arkangell58@yahoo.co.uk

Flummoxed by Long Handed Loppers and Suckers? Defeated by Die-Back? No, these aren't regulars at your Local, but mere trifles for Alan Titchmarsh - man of iconic professional horticulturalist status. Known to millions, this gardener extraordinaire is not just the face of composting and water conservation, but television personality and author of both garden books and novels. Who better to keep birds and pests at bay?

The relationship between man and bird is as long as agriculture itself, but often very uneasy: it has given rise to the equally global scarecrow. The definition of scarecrow is an effigy in the shape of a man to frighten the birds away from the seeds.

Elaine Arkell's site-specific sculptural investigations reflect current cultural obsessions as she interrogates notions of value and use. She explores the durability of everyday mundane materials, from plastic carrier bags and telecom wire, to the now almost redundant cassette tape to produce often quite ephemeral objects and drawings. Elaine has made and shown work since graduation from Central St Martin's College of Art and Design in 2003, and she is a current member of The London Biennale.

Elaine Arkell's work is complemented by that of leading community artist, Cheryl James, who has worked with children from two primary and secondary schools in the development of a parallel arts project, creating scarecrows to explore the use of recycled materials.

Plot 3



Sen McGlenn + Sonja van Kerkhoff
Cross Pollination
Metal, wood, papier mache, plastic

www.sonjavank.com/crossp.htm
sonja@bahai-library.com www.sonjavank.com/sensonja

Cross Pollination is a playful interpretation of the metaphor of cultural cross-pollination in a multicultural world. The flowers bloom bubbles of diverse objects, objects which relate to various modes of communication or expression. And the visitors are invited to become the bees.

Sen McGlenn and Sonja van Kerkhoff were born and raised in Aotearoa (New Zealand). Sen has degrees in English Literature and Islamic Studies, Sonja in visual arts and media technology. Much of their work relates to the human condition as an inter-penetration of the spiritual and material. Sometimes they work individually and other times with others in various media (including video, interactive installations, performance, sculpture and text work).

Plot 4



Catherine Gamble
The 'Petit Versailles' of a Drinker
Broken bottles, plants

wasticat@yahoo.co.uk

The suburban garden has long been used as an area to express one's status, for recreation, and for practical purposes.

The 'Petit Versailles' of a Drinker has pretensions to a classical formal garden such as Versailles, with its connotations of grandeur, while its substance references the historical practice of hiding rubbish and glass bottles under hedges in suburban areas (the low parterre hedges are made of beer bottles).

The beer and wine bottles used in this installation also represent another common use of the suburban garden, as a space for enjoyment and relaxation. The bottles which once contained alcohol are now used to construct the physical space.

Catherine Gamble is a garden designer, project manager and glass artist. Graduate of Oxford University (French) and Stirling University (Japanese and finance), she spent ten years in the corporate sector prior to retraining as a garden designer in 2002. She now has her own practice working as a garden designer in London and the south of France. Due to a long standing interest in ceramics and glass, she has also designed and built large glass installation projects.

Catherine works in various media that combine colour and light. Her objective is to produce site specific design that reinterprets historical and cultural references with a contemporary perspective. She has designed and built a number of private gardens, as well as exhibiting at Chelsea Flower Show (2004, silver medal) and at the MoDA 'Grounds for Design' exhibition (2005).

In-between Plot 4 and Plot 5



Jolanta Jagiello
How Does Your Garden Grow?
Found twisted metal, rusty and broken garden tools
j.jagiello@care4free.net

'How does your Garden Grow?' is inspired by Derek Jarman's garden at Prospect Cottage where he created shingle garden from debris he found on the beach at Dungeness. Given the inhospitable conditions at Dungeness, Jarman had initially

little hope of establishing a garden, but he succeeded using local plants and stones to form large circular beds.

This stone garden is a celebration of the hardiness of plants to survive the most daunting conditions. By collecting broken garden tools and pieces of twisted metal found on the site, the artist has created hardy garden 'plants'. Like Derek Jarman, Jolanta Jagiello has turned rusty old discarded gardening tools into artistic treasures.

Jolanta Jagiello, ARBS, is a welded metal sculptor and a freelance curator with an MA Arts Policy and Management from Birkbeck College. She has exhibited in solo shows at Changing Room Gallery, and Fovea Gallery, and in group shows at Space Station Sixty-five, V&A, MoDA, Morley Galley, and Synergy Gallery.

Jolanta regularly curates the Annual Outdoor Group Show at MoDA. In 2005 she curated, 'Open Desk After School' in the nineteenth century reconstructed Victorian classroom at the Ragged School Museum, and 'Zoo-A-logical', based on research at the London Zoo, in the Knapp Gallery during Frieze Art Fair, Regents Park. In 2006, Jolanta curated, 'Dream Landings' in the Bedding Department of John Lewis Watford, during Black History Month, nominated in the Creativity, and Diversity categories at the Arts and Business Awards 2007, and highly commended at the Drawing Inspiration Awards 2007.

Plot 5



Amrit Row
The New Suburban Garden
Hedging, concrete paving, statuary, hardcore
www.amritrow.com amrit@amritrow.com

'New Suburban Garden' suggests that multiculturalism, as it exists in the suburbs, is mediated by the need to fit in; and that a degree of wealth that is part of the suburban experience is a great social leveler where all gods are banished to hardcore rubble.

The path from the entrance point consists of the traditional suburban arrangement of box hedges, crazy paving and mass-produced statuary. This leads to the proposed 'patio' of those same ornaments crushed up and bedded in a weak concrete mix but done so as to still recognize the individual elements from which they came.

Following a stepping stone crazy paved path around the back of the trees, one arrives at a construction site. The new car park is almost ready!

Amrit Row is a fine artist and garden designer and has shown work widely both here and abroad. From the paintings and drawings in his early work in the 80s, he now makes digital ultrachrome prints and sculptural interventions. He continues to realise garden projects and this, his first public art installation, marks a turning point in a long career as an artist.

Plot 6



Darryl Moore
All That Glitters
Garden arbours, roses, jewellery
dmoore.design@virgin.net

Since its inception the garden has been an expression of personal and cultural power, reflecting social relationships. Such expressions run through English history, from the flamboyant display of wealth by eighteenth century estate owners re-shaping nature in their landscape parks, through to twentieth century suburban homeowners assuming airs and trying to keep up with, or out-do, the neighbours, in their domestic plots.

Design styles, horticultural knowledge, ornaments and garden architecture have all played roles in creating allusions, aesthetic sensibilities, and notions of national identity. The traditional garden arbour covered in climbing roses was once ubiquitous as a sign of tasteful English-ness, representing socio-economic aspirations and cultural kudos.

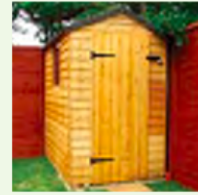
But today taste finds expression in multiple and constantly changing forms. In an age of cultural relativity, traditional notions of English 'good taste' are only tentative, simply one choice among many, in the sea of consumerism and media-fuelled displays of materialism.

Utilising two garden arbours, facing each other, as if in an ongoing conversation, the work presents an environment with contrasting cultural values? One arbour is presented in the traditional English manner, entwined with climbing roses, whilst the other is adorned with gold 'Bling' style jewellery, representing a contemporary urban sensibility, which has spread from city centres to the heartlands of suburbia.

Darryl Moore's practice investigates physical environments and the social relationships inherent in them. Drawing upon studies in Art History, Philosophy and Garden Design, his works engage with the ideological elements, which construct spaces, and define notions of place. Utilising strategies of displacement, his installations employ familiar everyday objects from garden and urban landscape contexts, to deconstruct social and historical assumptions, and to reveal the complexities and contradictions within cultural relationships.

Recent works have been exhibited at Kunsthalle, Dusseldorf, Museum of Domestic Design & Architecture, London, and Ragged School Museum, London. As a Garden Designer and writer, he has designed many show gardens, including the silver medal winning Woolworths garden at Chelsea Flower show 2004

Plot 7



Grace Adam
Suburban Gardens
Garden shed, painted canvases
grace@graceadam.com

Through *Suburban Gardens*, the artist Grace Adam extends her explorations into what we choose to cultivate. Grace is a keen gardener but, like lots of urban dwellers, she has a terrace not a garden. Through this installation piece she explores the idea of the transformation in status of ordinary things through the act of looking at them more closely, putting them together in a way that makes us look afresh.

The value we assign to plants, tools and furniture may be connected purely to their usefulness, or it may be aesthetic, sentimental, or financial. The shed itself reflects the idea of getting away from it all - a place for small tasks, quietness, pondering and daydreams.

Traditionally the still life genre is a celebration/exploration of material pleasures. Objects often function as reminders of transience and frailty. The canvases inside the shed juxtapose images from the memories and realities of gardeners Grace has met. Together, the space and the images celebrate the importance and meaning of the everyday; images gleaned from conversations, photographs and drawings come together into small still lives. Viewed outside their conventional setting they are at once formal, intimate and odd.

The paintings and drawings reference ideas of town-planning, DIY, paper models and notions of chaos, order and what can be beautiful. Grace Adam seeks to question the status of some of the man-made and natural objects that we live with. Gardening represents pleasure and creativity for many people. Equally, there are those who use gardens as extra storage. Our gardens, whatever form they take, fulfill very different functions in our lives.

Grace Adam is an artist fascinated with the way in which we live. Her current body of work explores structures; permanent buildings and the low-level ambient structures that come and go that we barely even notice. Her interest ranges from overwhelming, utilitarian factories and power stations to bike sheds and signs; daily environmental beauty and detritus.

Plot 8



Deborah Gardner
The International Line
Washing lines, clothes, wax
sculpture4@btinternet.com

Deborah Gardner has often been fascinated by the visual beauty of the lines of washing we all pin out to dry. They form a physical link from one neighbour and one community to another, a visual interconnection of many lives, all sharing a common desire to launder our clothes. The lines of washing are common landmarks occupying the space of our gardens on a dry or sunny day. At the end of winter, the clothes billowing in the wind seem to wave in the new season and each line of washing tells its own story and reflects on the household within.

The clothes in *The International Line* are cast in cement, permanently held hanging or flying in the wind. The range of clothes on this line reflects a variety of households and the casts act as concretised memories of a temporary situation. The dynamic, yet permanent configurations of clothes blowing in the wind signify the ever-transforming lifestyles, communities and suburbs of cities and towns.

Deborah Gardner is a sculptor and Lecturer in Contemporary Art Practice at the University of Leeds. On completing her Master of Fine Arts Degree from Newcastle University, she won a year long British Council travel scholarship. She then completed the artist residency at Durham Cathedral before moving to Yorkshire. She has completed residencies and fellowships in England, Spain and Australia.

Deborah's work has been exhibited widely in both group and solo exhibitions in the UK, Europe and overseas. Most recent exhibitions include *In Memoriam* at the Camellia House, Bretton Hall, Yorkshire Sculpture Park and the forthcoming exhibition *So near, so far* at the Ebersberg Kunstverein, Germany. Deborah is also currently a member of the artists' group *That which is near*.

Plot 9



Mari Terauchi
Play with me, watch with me
Tent 180cm width 200cm height
kawaiinoe@hotmail.com

'*Play with me, watch with me*' is in the form of a large-scale book which contrasts English and Japanese gardens.

Mari Terauchi's work provides visitors with the opportunity to experience the traditions and the differences evident in the gardens and the countries themselves. People in England enjoy being 'in' their gardens, whether looking at ornaments, sitting on a bench reading a book or playing in a maze. To show this harmony between people and the garden, visitors can play and create their English garden within Mari Terauchi's book.

In comparison with an English garden, Japanese gardens, especially Kare-Sansui, have been created for Zen meditation: people sit in front of the gardens and merely look at them. Walking, touching or playing with their ornaments is strictly prohibited. Only garden masters maintain the garden. Kare-Sansui is simply placed in the book for people to sit at the edges of the garden and experience Zen meditation.

Mari Terauchi was born in Tokyo, Japan, where she is currently working. Terauchi graduated from Chelsea College of Art and Design in Fine Art in 2004.

Since Terauchi has been selected for 'Sound Out', organized by Richard Wilson in 2004, she has exhibited her work internationally in selected group exhibitions. Her work includes in 2005 'Japan' at Stroud House Gallery, 'Open Desk After School' at Ragged School Museum, London, and in 2004 'Full Circle' at Temple Bar Gallery, Ireland.

Mari Terauchi is gallery artist with Gallery Apart, London and Zandari, South Korea. With Zandari she has shown her work in South Korea and China. With her former curator at Zandari she exhibited at Sejul Gallery in South Korea and most recently Terauchi in '21st Juried Show' at the Visual Arts Centre of New Jersey U.S.A.

Plot 10



Sumi Perera
Mad Dogs And Englishmen
Underwear, sun, grass & solar lights
sumi_perera@hotmail.com

The practice of tanning in one's rear garden and the resultant lace curtain twitchers in suburban landscapes is addressed in this artwork. Lace underwear will be stiffened and arranged to make giant doilies to be placed on the grass lawn. Over the period of the fourteen week exhibition, these patterns will be rotated on a fortnightly basis to observe and record the effects of sunlight.

The public are invited to control the arrangements and photographic documentation of this timed-based artwork will be kept. The resultant changes will also be illuminated by solar lamps. In this present climate of 'size zero' and 'carbon zero' babble, this evolving photo-etching will enable the viewer to reflect on the beneficial and harmful effects of sunlight.

Sumi Perera, MA, MPhil, MSc, MBBS, invariably exploits her background in Medicine and Science in her artwork. She exhibits internationally (in the USA, Canada, Europe, Australia and South Korea) and was awarded the *Grand Prize*

continued... ►

[1st Prize & gold medal] at the 1st International Book Arts Competition, Seoul, South Korea; and the *Birgit Skjold Award* for excellence in Book Arts at the LAB '05, Institute of Contemporary Art in 2005.

Several of her works are held in the Tate Britain, the Yale Centre for British Art, the printROOM at Rotterdam, and the Birmingham Museum and Art Gallery, as well as several other public and private collections. She had a solo show at the Spread the Word Headquarters (2004) and has participated in several group shows including the Sixth British International Miniature Print Exhibition, BIMPE IV-The Fourth Biennial International Miniature Print Exhibition, Canada, art of the STITCH 2006 and BABE 2007 at the Arnolfini, Bristol.

Plot 00
Indoors on staircase and exterior of the
MoDA building



Paul Greco
House and Gardens
Photographs and vinyl wall pieces
paul.greco@northampton.ac.uk

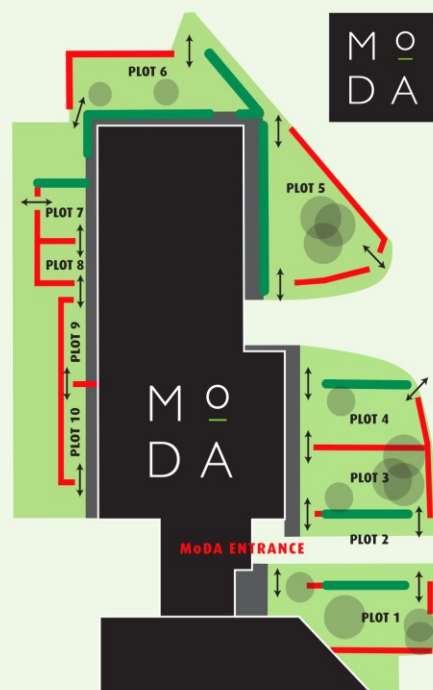
Paul Greco's work in this exhibition is in two parts. The first installation, on the museum staircase, is a personal response to the content and context of the indoor *Suburban Landscape: 200 years of Gardens and Gardening* exhibition, making reference to the archive material at MoDA. The second, consisting of vinyl pieces on the exterior fabric of the museum, relate to the themes and ideas of the outdoor sculpture exhibition. Paul's aim has been to create a link between the two exhibitions that encourages a dialogue between artist, visitor and museum.

Paul Greco is Senior Lecturer in Fine Art at the University of Northampton. His recent work has developed from an involvement, as both curator and exhibitor, in shows that explore the use of research archives from museum collections, leading to work pertinent to site specific environments. This has stimulated an interest in the placement of work outside the traditions of the conventional gallery space.

Recent exhibitions include: 'Zoo-a-logical' - a group show responding to research at the London Zoological Society, 'What's for Dinner' at MoDA, 'Out of Print' at the University of Northampton Gallery, and 'Recollection' - an exhibition of visual, performance and text based work that responded to work from the Rugby Art Gallery collection.

For your own safety, visitors are asked to kindly observe the signs indicating the maximum number of people in each plot at one time.

You are also requested not to smoke in the outdoor exhibition.



sculpting the
suburban landscape

Exhibition Curator & Brochure Introduction
Jolanta Jagiello

Exhibition Fencing & Plots
Darryl Moore, Moore Design

Brochure Text & Photographs
Individual Artists and Paul Boocock

Exhibition Sponsors



ENGLISH HERITAGE

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Appendix 7 - Independents Biennial 2008 listing of *EdgeCentrics* (2008)

2008 BIENNIAL
20th Sept - 30th Nov 2008

Independents
Liverpool Biennial 08

Event Guide & Map

Mike Absalom – “Me Dream’s Out!” (A Liverpool Irish Mirage)
23 Oct-27 Nov 2008
Exhibition: Images of myth and reality around Scotland Road by County Mayo painter and print maker Mike Absalom.


682 MILES: 06-29 Nov 2008
Exhibition: A variety of contemporary German paintings by artists, who studied in Berlin and Leipzig - as well as audiovisual and dance performance events during the time of the exhibition.

13 WALKER ART GALLERY William Brown Street

Open: 10.00-17.00 daily
Jyll Bradley, The Botanic Garden: 20 Sep-23 Dec 2008
Exhibition: Jyll Bradley's new installation of large scale back-lit works, created especially for the Walker Art Gallery, is a response to the artist's year long exploration of Liverpool's extraordinary botanic history.

WILLIAMSON ART GALLERY Birkenhead

Open: Tue-Sun 10.00-17.00 at Slatey Road, Birkenhead, Wirral, CH43 4UE
VIDA! In Living Collage: the Life and Times of Emma Burrows: 27 Sep-09 Nov 2008
Exhibition: An eclectic collage homage to a much-missed Merseyside artist. Over 35 artists celebrate a life lived to the full.



In Living Collage: the Life and Times of Emma Burrows

Michelle Molyneux: Assumption and Perceptions
04 Oct-16 Nov 2008
Exhibition: An ongoing journey of trading the casting shadow of indifference in, for a creative engagement with the world around us.

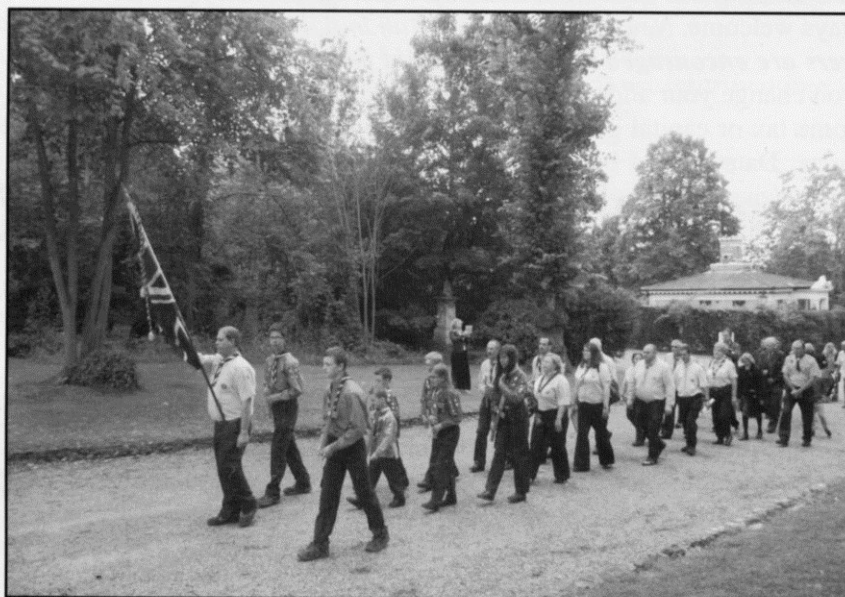
WILLIAMSON TUNNELS Smithdown Lane

Open: Tue-Sun 10.00-18.00 (Sep), Thu-Sun 10.00-17.00 (Oct) at the Heritage Centre, The Old Stable Yard, Smithdown Lane, L7 3EE
Wheelchair Access: No
EdgeCentrics: 16 Sep-19 Oct 2008
Exhibition: A public art exhibition of eccentricity sited within the labyrinth of underground tunnels in the Williamson Tunnels Heritage Centre.

FONC News



No 118 - Winter (December 2012 - February 2013) - ISSN 1478-0631



Scouts Procession at Nunhead Cemetery — Leysdown Tragedy Centenary Event. *Photo: Paul Dyer*

~ CONTENTS ~

Members' information— <i>p.2</i>	A Night at the Pictures — <i>p.12</i>	Nunhead Cemetery News 8 — <i>p.17</i>
Rex Batten's Photographic Display of Symbols — <i>p.3</i>	<i>Book Review:</i> My Father, The Man Who Never Was — <i>p.13</i>	Monumental Inscriptions on the Web — <i>p.19</i>
Brixton Windmill — <i>p.5</i>	Walworth's Lost Boys: Centenary Event — <i>p.14</i>	Norfolk Monument Repaired — <i>p.20</i>
Nunhead Revisited — <i>p.7</i>	Diamond Decades — <i>p.16</i>	Dates for your Diary — <i>p.23</i>
Dr Pickstock and the Baby Farmer— <i>part 4 —p.10</i>		

The Journal of the Friends of Nunhead Cemetery, London SE15

DIAMOND DECADES

Celebrating Six Decades of the Queen's Reign in the Anglican Chapel

A public art exhibition curated by Jolanta Jagiello

Diamond Decades exhibition during Open House Weekend 2012, Saturday 22nd September and Sunday 23rd September, was enjoyed by over 350 visitors despite the British wet weather on Sunday.

The exhibition was all about the grandeur of royalty: the Queen's jewels, whose stones were re-crafted by Mike Hoath; the Queen's dresses, one of which by Norman Hartnell was recreated by Ahmed Farooqui; and the Queen's love of horses re-modelled by Jo Nicholson Smith. And in the centre of the chapel, a sparkling version of the Queen's crown lit up the exhibition from Elisabetta Chojak-Mysko surrounding Jolanta Jagiello's artwork 'Windsor Pearl & Set' based on the 1980s photograph of the Queen Mother with her daughters, Queen Elizabeth II and Princess Margaret.

Derek Miles' stone sculpture captured the magic of her coronation, images from Mary Pritchard's treasured coronation tins decorated the chapel gates, and Will Parker based his installation around his 1977 Silver Jubilee mug and a pair of yellow marigold gloves. A number of artists, Tinsel Edwards, Twinkle Troughton, Lorenzo Belengeur, and Anna Whyatt challenged visitors' perceptions of royalty, potentially changing their views of the monarchy.

The highlights from the exhibition were Sally Buchanan's 'High Hats' which laced one of the Anglican chapel's windows with the Queen's hats over the decades to the recreation of the Queen's famous hand wave by Abilene. Above all the public and particularly the FONC volunteers enjoyed being 'A Queen for A Day' styled by Arra Moradian's hairpieces of the Queen's unique hairdo

Jill Rock recorded memories in



Carol Stevenson FONC Volunteer
'Queen of the Day'

Photo: Arra Moradian

a chosen decade in 60 seconds to accompany her Royal Blue Diamond Banner of memories in 60 words in the chapel, as well as presenting her display on modern day Ghana, one of the Queen's favourite commonwealth countries. A great time was had by all who attended the exhibition, even those passing by, captured in this comment: "We just came for a walk and ended up wearing wigs and climbing up steep stairs, Amazing!" *Stef, Catford, 22/9/12.*

NUNHEAD CEMETERY NEWS (8)

by Jeff Hart—FONC Co-ordinator

Now you see it, now you don't!

The Green Flag award reported in the last issue represents a significant milestone for the cemetery. As a recognition of the very much improved maintenance of the cemetery over recent years it is very welcome. However, more importantly in FONC's view is that by seeking out the award, Southwark Council are signalling their long-term commitment towards the future maintenance levels for the cemetery. The award will be reviewed each year, and it will be important if Southwark is not to lose the award (something they are very keen to avoid) that they not only demonstrate that the maintenance regime is maintained but rather improved on year by year. This, of course, will need suitable on-going financial commitment. In the meantime, the physical embodiment of the award is the flying of the Green Flag from a new flag-pole provided for the purpose. FONC was consulted on the siting of the flag-pole and, although we would rather have done without it altogether, we agreed that if it had to be at the main entrance on Linden Grove it should be off-set so that it did not impinge on the visual impact of the view up the Main Avenue to the Anglican chapel. With time pressure to be ready for a formal unfurling on 17th September, originally, the flag-pole was sited on the west side of the Main Avenue opposite the West Lodge whilst the owner of the lodge was away on holiday. Unfortunately, on return, it became evident that this impinged on the view from the West Lodge's main sitting room. It was thus agreed that the flagpole would be rapidly moved to the east side of the Main Avenue where it now proudly, but starkly, stands—not quite where FONC would have liked it because the conservation officer was concerned about the impact on an adjacent small Turkey oak!

continued on next page